

# MUSICAL AMERICA



Edited by

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## BOSTON'S ARTISTIC IDEALS AND 'SALOMÉ'

Mayor of America's "Center of Culture" Comes in for Rigid Criticism

Boston, April 5.—There is but one Oscar Hammerstein, but his name is legion, and just now there is one paramount fact in Boston—opera. It is generally conceded that Mr. Hammerstein has lived up to his golden promises, and history in Boston knoweth hardly a precedent to such an unheard-of proceeding. Old and new operas have been given, the old ones, such were the remarkably vital performances, as if they were new; the new ones, as far as finish and unanimity in presenting them, went as if they were new. Mme. Tetrazzini has been cordially received, but without frenzy. Miss Garden has won generous recognition of her extraordinary equipment as a singing actress.

"Thais," "Pelléas et Mélisande," "The Tales of Hoffmann"—these operas, not excepting the last, were new to this generation of opera-goers. The performances of "Lucia," on Monday evening; of "Traviata," on Wednesday evening; of "La Bohème," on Saturday afternoon, and "Aida," on Saturday evening, were of exceptional vividness. "Pelléas et Mélisande," given for the first time here, was mounted and sung in a manner that made history, and that was only in consonance with the epoch-making nature of the work.

It is unfortunate that Mr. Hammerstein was prevented from keeping another promise. I refer to the intended production of "Salomé," which was prevented by the Anthony Comstocks. It seems hardly creditable that the authorities of Boston should so belittle themselves and the reputation of a city supposed to be one of the broadest and most enlightened in the world by an exhibition of ignorance and prejudice that makes Boston the laughing stock of civilization. Unfortunately for the looks of the thing, moral cowardice as well as the most absurd narrow-mindedness seems to have played its part in the proceedings.

On Friday morning the announcement that "Salomé" would be given appeared in the morning papers. On Thursday the Police Superintendent, Mr. Pierce, had been questioned as to his attitude. Mr. Pierce, like a man in his senses, replied that he would see "Salomé" before he determined upon his course of action. Not so with other chaste dignitaries. The evening papers contained objections from various officials. Mayor Hibbard's was the most emphatic. "If Mr. Hammerstein will not stop 'Salomé,' I will."

Mayor Hibbard was asked several questions by the Manhattan representatives. Had he ever seen "Salomé"? Was he a musician? Why, if he objected to the immorality of Strauss's opera, that he had not seen, that had been given in New York, Philadelphia and every important city of Europe, had he not suppressed many quite comparatively bare-bodied "Salomé" dances and similar attractions? Now, listen to the excellent answers that the Mayor of Boston had to give.

He had not seen "Salomé." He had been talking over the phone only half an hour ago with a lady who had seen "Salomé," and this lady had solemnly assured the Mayor that "Salomé" was not fit to be witnessed. Then it was suggested that the

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YOLANDA MERÖ

This Distinguished Hungarian Pianist Will Make Her First Tour of America Next Season. (See page 29)

### Alys Lorraine's Success at The Hague

THE HAGUE, April 6.—Alys Lorraine, the American prima donna who has achieved success in the various rôles at the Royal Opera House, made her début to-night in the title rôle of Puccini's opera, "Madama Butterfly." She was applauded by a large and enthusiastic audience, including the royal family, members of the various foreign diplomatic corps, social leaders and a large number of Americans.

### Nordica a Metropolitan Possibility

Although no contract has as yet been signed, it is likely that Lillian Nordica will be engaged to sing German rôles at the Metropolitan Opera House next season. The prima donna has not been with the latter organization since the régime of Maurice Grau. Both Andreas Dippel and the singer have acknowledged that negotiations are under way.

### "Elektra" Produced at La Scala

MILAN, April 6.—Richard Strauss's "Elektra" was produced at La Scala to-night. A brilliant audience was present and applauded the performance generously, recalling the singers six times at the close.

### Metropolitan's New Press Agent

Whitney Allen, of the editorial staff of the Philadelphia *North American* has been appointed to the position of press representative at the Metropolitan Opera House, succeeding Ralph Edmonds, who will assume other duties with the company. It is understood that Allen intends making his position more popular with newspaperdom than it has been.

### Hammerstein Retains Gerville-Réache

In contradiction of the rumor that Gerville-Réache, the contralto, would be with the Metropolitan Opera Company next season, George M. Robinson, her manager, has said that she has a contract with Hammerstein and will positively sing at the Manhattan and Philadelphia Opera Houses next season.

### Ernest Schelling Sails

Ernest Schelling, the eminent American pianist and composer, whose new Fantastic Suite has met with much favor this season, sailed on Thursday for Europe. His tour of this country was decidedly successful. He appeared as soloist with the leading orchestra.

## "NIBELUNGEN RING" AUSPICIOUSLY BEGUN

Wagner's "Das Rheingold" Starts Cycle at Metropolitan—Caruso Reappears

The season's first time performance on Monday night of "Das Rheingold" the opening work of Wagner's "Ring of the Nibelungen," was the salient feature of the week at the Metropolitan, otherwise marked by the end of the regular subscription season and the reappearance of Caruso.

"Das Rheingold" was given in splendid style. Burrian's *Loge*, like all his other impersonations, shows improvement in vocal finesse. His acting lacked, however, in movement, agility and fancy. Soomer's *Wotan* was good, but distinctly deficient in the breadth and power which ought to characterize the rôle. Jörn lent artistic dignity to the rôle of *Proh*. Mühlmann and Blass were the giants. They were honest giants, and it was not their fault that *Wotan* was a head taller than they. All three of the Rhine maidens sang well and floated picturesquely in the scenic depths of the Metropolitan Rhine. They were Fornia, Sparkes and Ranzenberg. Kaschowska sang *Fricka*, and was acceptable, but lacked occasional moments of regal vocal dignity. Homer, as *Erda*, was prophetically and vocally impressive.

If the number of seats occupied at last Wednesday afternoon's performance of "The Bartered Bride" is any indication of the box-office receipts, it was a profitable opera for the Musical School Settlement, to which they were devoted. The performance was a sprightly one. Destinn again sang *Marie* admirably, and Reiss, if his buffoonery and simple mindedness was a little overdone as *Webzel*, succeeded in provoking plenty of laughter. Didur was an excruciatingly comical *Kezal*.

"Faust," Gounod's gem, followed in the evening. Farrar was in beautiful voice, and the audience was really sorry that her numbers had to end in the prison scene. Martin was agreeable as *Faust*, and sang in a manner that was worthy of the Blue Grass State. Didur, as *Mephistopheles*, was entertainingly Satanic. Fornia's *Sibel* made the Flower Song seem quite seasonable.

Probably due to the infusion of new life is the revival of interest being displayed in "Die Meistersinger," which was sung on Thursday evening. Gadschi, as *Eva*, imparted the vivaciousness which is quite out of the ordinary. Jörn was in splendid voice, and sang *Walter von Stolzing* satisfactorily. Reiss was a lively *David*. Soomer gave a superb interpretation of the poetic shoemaker. Homer gave her usual bright impersonation and mellow tones to the *Magdalene*. Hertz showed vast improvement in the reading of the score, and the orchestra under him showed fidelity and enthusiasm.

Destinn and Alda with the rest of the company again charmed in the third performance of "Falstaff" on Friday evening. The former was a delightful *Mistress Ford*, while Alda was literally "at home" in the music of *Nanette*. Scotti was the title hero, the man of wholesale gallantry and *avouirdupois*. Campanari, as *Ford*, poured forth his voice effectively in a monologue. At the end of the first act, after *Sir John* had been dumped into the river, together with the wash of the *Ford*

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## SONNECK'S APPOINTMENT CONFIRMED

**Selection of M. A. Blumenberg as Delegate to Vienna's International Music Congress Officially Revoked—New Representative Has Had a Notable Career**

WASHINGTON, D. C., April 2.—The State Department decided to-day to revoke the credentials which had been issued to Marc Blumenberg as delegate from the United States Government to the International Music Congress to be held the latter part of May at Vienna. This decision, as has been already foreshadowed, was the result of a storm of protest from all parts of the country when the announcement of Mr. Blumenberg's appointment was made.

While it is not unusual for appointments made by the State Department to excite protest from some quarters, it is said that in the history of the department no such universal indignation at an appointment was ever displayed as in the Blumenberg case. The expected appointment in Mr. Blumenberg's place of Oscar G. Sonneck, Chief of the Bureau of Music of the Library of Congress, has been confirmed.

The selection of Mr. Sonneck to this post has been heartily endorsed by President Taft and official circles, and at the same time pleased the musical element of the country at large. Mr. Sonneck's knowledge of the music of the various composers of almost every nation, his recent completion of the cataloging and arranging of the 500,587 volumes, pamphlets and musical selections in the Division of Music, his study of ancient and modern musical instruments, and his musical education make him especially fitted to go to Vienna on such a commission. Aside from this, he is thoroughly familiar with French, German, Italian and Spanish, and has a reading knowledge of Norwegian, Swedish and other languages of the principalities of Northern Europe.

From his youth music has formed a part of his education. His first instructions were obtained in Frankfurt, Germany, under James Kwast, and in 1893, at the University of Munich, he pursued as a chief study the history of music with Dr. Sandberger. At the same time he was studying harmony, counterpoint and composition from Professor M. E. Sachs. After four years he returned to Frankfurt to take up orchestration with Iwan Knorr, and the following year entered the Conservatory at Sondershausen to study conducting. The year 1899 was spent in musical research, and at the dawn of the new century he was back again in America, so much interested in the music of this country that he began a research study of American music for his own pleasure. He was still engaged in this work when Herbert Putman, Librarian of Congress, appointed him as chief of the Division of Music of the Library, which position he still holds.

This particular branch of the Library of Congress was almost in a state of chaos when Mr. Sonneck took hold of it, and it has been the labor of the years from then until now to catalogue, arrange and systematize these volumes. Now at last a comprehensive collection is presented to the public which even the most casual observer will find interesting.

Mr. Sonneck has written several volumes on music, among these being "Protest gegen den Symbolismus in der Musik," "Bibliography of Early Concert Life in America," "Dramatic Music Catalogue of Library of Congress," and "Early American Music." He has in preparation for publication "History of Opera in America in the Eighteenth Century" and "Historical Report of the 'Star-Spangled Banner,' 'Hail, Columbia,' 'America,' and 'Yankee Doodle.'" Mr. Sonneck has also contrib-

uted largely to magazines on musical subjects and has written several songs.

In the musical circles of the national capital Mr. Sonneck is a recognized factor, and on account of his research work he is known in all parts of this country as well as in Europe. He is secretary of the American Section of the International Musical Society, holds a prominent position in the Music Teachers' National Association, is chairman of the concert committee of the Washington Choral Society, and is connected with other local musical organizations.

Though Mr. Sonneck has a decided German accent, he is an American, having been born in Jersey City in 1873. He was scarcely ten years old when he was sent to Germany to be educated. W. H.

## HERMANN KLEIN TO RETURN TO ENGLAND

**Musical Conditions in This Country Do Not Please Well-Known Teacher**

Hermann Klein, for seven years actively identified with New York's musical life as a teacher of singing, writer and impresario, has announced that at the close of the present season he will once more take up his residence in England. To MUSICAL AMERICA Mr. Klein makes the following explanation of his action:

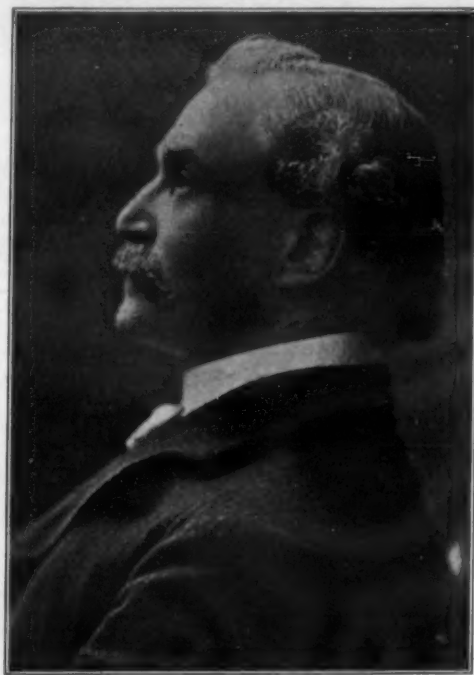
"I have enjoyed many blessings here and made many friends. I have also suffered some disappointments. Among the latter I would mention the dubious condition and inferior social status of the singing teachers here as compared with their European rivals; the complete absence of homogeneity in their labor and aspirations, and the apparent helplessness of any endeavor—such as I essayed for two whole years—to unite them for their own protection and that of the public in harmony of spirit and purpose.

"I am also sorry that I shall be unable to renew my experiment of giving Sunday concerts of high-class music at popular prices. An artistic success is all very well, but something more than that is needed, and judging by the experience of other organizations, it takes a good many years and much capital to build up a solid foundation for even the most brilliant of musical ventures. Nevertheless, I feel much indebted to those lovers and supporters of good music who so generously helped me to clear the ground during the past Winter, and I trust that others may be able to profit by my pioneer work in this direction. At the same time, I would desire to express my sincere gratitude to all who have shown me kindness and encouragement during my lengthy stay in this city.

"Before I came to live here I had an idea that American opera students might be persuaded to do the larger part of their preliminary art work in their own country, prior to going to Europe to obtain stage experience of the kind they cannot get at home, and to try for the reputation which is the sole 'open sesame' to opera houses like the Metropolitan and the Manhattan. There are exceptions, of course, but I have found that the vast majority of these aspirants for operatic fame, espe-

cially those with the really fine voices, cannot be tempted to complete their technical studies on this side. They do not trust the New York teacher; they wander from studio to studio until they become thoroughly confused as to what is right or wrong; and they succumb to the glamour of the European enchantment, only to risk finding incompetent tuition or falling into one of the hundred traps that await them there.

"I need not dwell now upon the causes that are accountable for this unsatisfactory state of affairs. Some are well known;



HERMANN KLEIN

others (less generally recognized) it will shortly be my duty to enlarge upon in a book which I intend writing during the leisure of an English Summer.

"In returning to England permanently I am only responding to an appeal which my old pupils and friends have renewed every year when I have visited them for a brief period; and though there are many on this side of the Atlantic whom I must perforce leave with regret, yet I am glad to say that more than one promising student has already arranged to accompany me to London and continue the good work there."

### Mischa Elman Plays Flawlessly

BUFFALO, April 4.—Mischa Elman gave a recital Tuesday evening in Convention Hall before a large audience, and left his hearers breathless with his marvelous playing. In the Mendelssohn Concerto; "La Folia," by Corelli; Rondo Capriccioso, by Saint-Saëns; the familiar E Flat Nocturne, Chopin, and Sarasate's "Caprice Basque," he performed with such flawless technique and such tonal loveliness that he compelled instant admiration. M. M. H.

### Could Not Get Along Without It

ALABAMA CENTRAL FEMALE COLLEGE, TUSCALOOSA, ALA., March 29, 1909. To the Editor of MUSICAL AMERICA: Enclosed find subscription. I am glad to see the vast improvement in the paper since I began to take it. It is an ever increasing source of inspiration to me, and I can hardly see how I could get along without it. Wish you continued success. EDWARD D. NAFF.

## MAHLER CONDUCTS THE PHILHARMONIC

**Brilliant Work of New Director Arouses Enthusiasm of Large Audience**

Gustav Mahler conducted the first of his two concerts with the New York Philharmonic Society at Carnegie Hall, Wednesday evening, March 31. The program was as follows:

Schumann, Overture, "Manfred"; Beethoven, Symphony No. 7, A Major, Op. 92: Poco sostenuto-Vivace; Allegretto; Presto-presto meno assai; Allegro con brio; Wagner, Siegfried Idyll, and Overture to "Tannhäuser."

Despite the fact that he was somewhat hampered by orchestral conditions, which will be changed next year, he gave a brilliant performance. The "Manfred" overture did not make a great impression, seeming to lack outlines sufficiently large, or notable dramatic moments.

The interpretation of the Seventh Symphony was sane and satisfactory in every respect. The peculiarities of detail sometimes indulged in by Mahler are never detrimental to the breadth and interpretation of the whole. The audience, however, seemed to take the greatest delight in the Wagner numbers. Barring certain flaws in the orchestra, the reading of the "Tannhäuser" was one of the best ever heard in New York, and approached the famous interpretation of this work by Richter. The audience was large and justifiably enthusiastic.

### BOSTON SINGING CLUB

**Ernestine Gauthier Soloist at Concert of H. G. Tucker's Chorus**

BOSTON, April 5.—The Boston Singing Club, H. G. Tucker, conductor, assisted by Ernestine Gauthier, mezzo-contralto, gave their last of the eighth season of concerts in Jordan Hall last Friday evening. The program was as follows:

The first part of Handel's "Zadok the Priest," Bullard's "The Elphorns," Mrs. Beach's "Through the House Give Glimmering Light," MacDowell's "Barcarole," Foote's "Bedouin Song," second part of Massenet's "Song of Mary Magdalene," Hadley's "A Red, Red Rose," and Gericke's "Chorus of Homage." Miss Gauthier sang Delibes's "Les Filles de Cadix," Thomas's "Connais-tu le Pays?" Hahn's "L'Heure Exquise," Chadwick's "O Let Night Speak of Me," Nevin's "Twas April," and Gounod's "La Biondina."

The program was particularly well arranged, and contained choral numbers of unusual interest. The singing of the club under Mr. Tucker's direction was excellent. Miss Gauthier is new to Boston audiences, this being her first appearance here in concert. She possesses a good stage presence and a well-trained voice of particularly pleasing quality. Her solos were given in a thoroughly musicianly manner, and she added an encore. D. L. L.

**Anton Förster Engaged for Chicago Musical College**

BERLIN, March 20.—Anton Förster, the well-known Austrian piano virtuoso, has been engaged to become the head of the piano department of the Chicago Musical College.

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# UNIQUE FEATURES OF THE PAUR SYMPHONY CELEBRATION IN PITTSBURG



Souvenir Given by Director Emil Paur to William T. Mossman, Manager of the Pittsburgh Orchestra

PITTSBURG, PA., April 5.—As a personal mark of esteem and as a fitting climax to the season of the Pittsburgh Orchestra, Director Emil Paur was, on March 26, presented with a handsome solid sterling silver wreath, as told in MUSICAL AMERICA last week. The emblem is a souvenir of Mr. Paur's first symphony, "In Der Natur," in A major, which was one of the numbers played at his last concert. The wreath was presented to Mr. Paur by tiny Jeanne Devaux, the pretty little daughter of Eugene Devaux, the English horn player.

The wreath, which represents laurel leaves, is perhaps one of the finest examples of the jeweler's art ever turned out in Pittsburgh. It is fifteen by seventeen inches, and there are a total of sixty-six leaves, each bearing the name of one of the players of his orchestra and that of Manager W. T. Mossman. It is probably the most elaborate present ever made by a musical organization in this city, and perhaps many others. On the silver ribbon in raised letters are the words "In Der Natur," signifying the connection of the token with the occasion of the performance of Mr. Paur's symphony.

Mr. Paur, himself a lover of mountain climbing and forest wanderings, found the inspiration for his symphony in the out-of-door life of his Summer vacations.

It was there that he received the impressions which are now recorded in the symphony. The symphony has four movements, and in the first three he has a definite program to follow and a clearly outlined story to relate, and, as one has expressed it, the time-honored motto of Beethoven's sixth symphony might be applied "More an expression of feeling than painting." The chief theme of the work, that



Solid Silver Wreath Presented to Mr. Paur. Each Leaf Bears the Name of One Member of the Symphony Orchestra

which is heard at the beginning, reappears at intervals in the several movements, and finally, sung by the clarinets as a farewell, is based on a bird song which Mr. Paur frequently heard on Summer mornings.

The first movement depicts Spring moods and entrance to the forest. A hunting party passes with the noise of the chase, and the subdued portion of the symphony suggests the night of the forest, its dreams and visions, and is mysterious and reflective. But all apprehensions disappear in the third movement, which is dedicated to the day of music in the woods; then the sun shines bright and birds and butterflies flit about. The last movement is of the open air character, and to it has been added the gaiety of youth and its triumphs over traditions as well as prescriptions of age.

Mr. Paur has likened his symphony to some pompous, fussy old gentlemen taking a country walk and talking together. After a moment they are overtaken by young people who mimic them. Then the old gentlemen get excited and the young people mock all the more. But a storm comes up and as it is a thunderstorm the young people and old gentlemen are compelled to run to cover. When the storm dies away Nature begins to awaken and so do the young people and there is jollity, some of it rough, and when the old gentlemen appear they get into trouble with the young folks. The men go away angry and then the bird that sings in the beginning of the symphony is heard, but when it ceases the young people begin to laugh and shout and go off with a rush to seek other places and have a good time.

Mr. Paur sailed last Thursday for Germany, to spend his vacation and recuperate from his long season's work. E. C. S.



## MISCHA ELMAN IN FAREWELL RECITAL

Young Russian Violin Virtuoso Bids  
Immense Audience Adieu at  
Carnegie Hall

An audience that completely filled orchestra, boxes and galleries heard Mischa Elman's farewell recital at Carnegie Hall last Saturday afternoon. The young Russian violinist made on this occasion his twenty-second appearance in this city since he made his debut here last December—a fact which attests sufficiently to the popular success he has achieved.

The demonstration of approval was an expression of pleasure over the particular performances of the afternoon. As a matter of fact, he has played better on the whole at previous concerts. There were evidences of weariness in his work, some technical imperfections that, with a player of such power as his, could have been the result only of fatigue. Doubtless he is feeling somewhat the strain of his arduous tour.

His program consisted of Spohr's Ninth Concerto; Handel's Sonata for Violin and Piano in A Major; Schumann's "Abendlied"; "Moment Musical," Schubert; "Tempo di Minuetta," by Zanelli; "Tambourin," Gossec; Tchaikowsky's "Serenade Melancholique," and "Introduction et Jota," by Sarasate.

Some of the most musical as well as the most difficult playing was in the "Otello" fantasia. The melodies he played with rare, emotional intensity, beauty of tone, and finish of phrase, while the variations were dazzling feats of virtuosity.

## "NIBELUNGEN RING" AUSPICIOUSLY BEGUN

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family, there was an ovation, and flowers were handed over the footlights to several members of the cast.

As a curtain raiser for Caruso and "the voice" via "Cavalleria Rusticana," "The Barber of Seville" was played on Saturday afternoon. Again Bernice di Pasquale won applause by her singing in the rôle of *Rosina*, making much of her "Una Voce poco fa" and the interpolated "Valse de Concert" in the "Lesson" scene. Bonci, inimitable in voice and action; Campanari gay and agile as *Figaro*, and Didur a legitimately humorous *Basilio*, were more than sufficient to carry the performance.

The interest to hear the great tenor, Caruso, again; to see if his voice was as of yore, was tense and widespread as the prelude to "Cavalleria" began. When they heard that the full, rich tone and splendid vocal power, energy and abandon were there, there was a burst of relieved applause, a personal tribute of interest and regard, of which any artist might feel proud. There was perhaps the slight effort natural to disuse of a voice for several weeks, and the phrases were somewhat chopped off, but there was very little difference from the last time he sang. Destinn's superb *Santuzza* was repeated, as was the admirable *Alfo* of Amato. Gay, in the rôle of *Lola*, was precisely fitted.

In the evening was the closing performance at popular prices. "Tannhäuser" was the opera, and a new *Venus* was heard in the form of Felicie Kaschowska, who was well received. Morena was as successful as usual as *Elisabeth*.

### Tonkünstler Society Musicale

The Tonkünstler Society held its regular bi-monthly musicale at the Hotel Imperial, Brooklyn, on April 6. The program, rendered by Gustav O. Hornberger, Alexander Rihm, Emma Williams, August Arnold, Henry Schradieck, Henry Klinglefeld and Richard Stoezler, contained the Huber Sonata for 'cello and piano; songs for contralto, by Liszt, Luckstone and Cowen; and the Schumann Quintet.

### Reception for Albert Spalding

A reception in honor of Albert Spalding, the American violinist, was given last Tuesday afternoon by the Baroness Burchard von Münchhausen, in her apartments at the Beverwyck, No. 41 West Twenty-seventh street, New York. Songs were rendered by Frederick Gunster and Josephine Schaffer, the hostess being at the piano, and Mrs. Hardin Burleigh recited. Spalding also recited with fine diction in French one of Lafontaine's fables.

## NEW YORK TEACHER SUCCEEDS IN DENVER

John C. Wilcox Finishes First Season  
in the West with a Large and  
Talented Class

DENVER, April 2.—It would seem that the man and the opportunity were well met when John C. Wilcox transferred his residence from New York City to Denver last September. In four months from the date of establishing his studio in this western city, Mr. Wilcox was giving forty-three lessons a week at the highest tuition fee charged by local teachers, and this large class was assembled without any sensational advertising campaign or other extraneous influence. Starting with half a dozen lessons the first week, the number steadily increased as the enthusiastic reports of pupils already enrolled interested their acquaintances. At this writing, although his first season in this locality is not yet ended, Mr. Wilcox has a class that compares numerically with the clientèle of the long established teachers, and includes some of the most prominent church and concert singers of the city.

The demands upon Mr. Wilcox's time and strength by his teaching have kept him from attempting any considerable number of public appearances, but he has sung once at the Wolcott School, twice at Wolfe Hall, in a concert at the University of Colorado, Boulder, and has given a song recital at Greeley, each time winning the applause of his audience and the praise of the critics. These concert appearances have revealed Mr. Wilcox as an artist who is able to demonstrate in his own singing the sound vocalism and intelligent art expression that he advocates in his teaching.

Mr. Wilcox will be remembered in New York City as the associate of Mr. and Mrs. John Dennis Mehan, at the Mehan Studios, Carnegie Hall, where he was their first assistant until the rare Colorado climate lured him to Denver last summer. Mr. Mehan, who with Mrs. Mehan conducted a summer term here last August, introduced Mr. Wilcox to a Denver audience of musicians as the one among all his pupils who, excepting only Mrs. Mehan, best understands his methods of teaching.

Aside from his years of association with Mr. Mehan as pupil and assistant, Mr. Wilcox's musical preparation included several years' experience in New York as critic and editor in musical journalism, in which capacity he listened analytically to practically all of the great artists who have visited America during the past dozen years. The habit of analysis thus developed is naturally of great value in diagnosing the voices of pupils.

To accommodate several voice teachers and other professional pupils, Mr. Wilcox has just announced a Summer term of five weeks at his Denver studios, which, besides the usual private lessons, will include a series of illustrated lectures upon teaching methods.

### DRESDEN ORCHESTRA HERE

Manager Johnston Entertains Visitors  
at Banquet in New York

The Dresden Philharmonic Orchestra, which has been secured for a Spring tour of this country by Colonel R. E. Johnston, arrived in New York Tuesday on the *Kronprinz*. The American debut will be made Saturday evening in Carnegie Hall, when the following program will be given with Willy Olsen conducting, and as soloists: Mme. Nordica, Mme. Langendorff, Mlle. Germaine Schnitzer, Albert Spalding and David Bispham:

Overture, "Sakuntala," Goldmark; Concerto in E Flat, Liszt, Mlle. Germaine Schnitzer; "O Rudiger than the Cherry" (Acis and Galatea), Handel; "Lungi dal caro bene," Secchi, Mr. Bispham; Cavatina from "La Riene de Saba," Gounod, Mme. Nordica; Symphony in C Major, Schubert; Prison Scene aria from "Le Prophete," Meyerbeer, Mme. Langendorff; Concerto in B Minor, Saint-Saëns, Mr. Spalding; Im Mitten des Balles, Tchaikowsky, Damon, Max Stange; Der Erlkönig, Schubert, Mme. Nordica (with piano); "Romeo and Juliet," Svendsen.

On Thursday evening, April 8, Colonel Johnston gives a reception to the conductors of the orchestra, Herr Olsen and Victor Ila Clark, introducing them to some of the prominent musical people of New York, as well as the soloists who are to appear with them on their American tour. The second floor of the Café Martin had been reserved for the occasion. Covers for about 250 were laid. Orchestral music was rendered by the Dresden Philharmonic Orchestra.

Among the invited guests were Mmes. Lillian Nordica, Geraldine Farrar, Jeanne Jomelli, Frieda Langendorff, Germaine Schnitzer, Mlle. Courteney, Albert Spalding, Andreas Dippel, Elliot Gregory, Wasily Safonoff, Walter Damrosch, Hermann Klein and Samuel Strauss.

## MAHLER DIRECTS THE NINTH SYMPHONY

Second Philharmonic Concert Under  
His Bâton Given Over to  
Beethoven

Gustav Mahler conducted the second of his Philharmonic Society concerts at Carnegie Hall, Tuesday evening, April 6, the program being composed of two works of Beethoven, the "Egmont" Overture, and the Ninth Symphony. The soloists for the occasion were Mrs. Rider-Kelsey, soprano; Janet Spencer, contralto; Daniel Beddoe, tenor; Herbert Watrous, basso, and the chorus was the Bach Choir, of Montclair, N. J., Frank Taft, director, containing two hundred and fifty voices.

Thus New York has been especially favored in its possibility of becoming familiar with the great Ninth Symphony, the present performance following close upon the heels of Walter Damrosch's great double performance of this work. The place which the Ninth Symphony is coming to occupy in the musical world would speak well for the success of Beethoven's experiment in producing it.

Mr. Mahler's interpretation of the symphony was strikingly dramatic. He placed great stress upon the rhythmic contours of the various themes, marking the accents strongly. The result was particularly felicitous in the second movement, which in itself seemed almost more of an apotheosis of the dance than the whole of the Seventh Symphony. Mr. Mahler brought much humor out of the second subject of this movement. The third movement, which more nearly suggests the green fields of heaven than any other musical work in existence, Mr. Mahler interpreted with the greatest breadth and loftiness of spirit. Upon the great feature of the trumpet calls and the deeply poetic chromatic transition back to the theme, Mr. Mahler dwelt lovingly, bringing out the utmost of this wonderful moment of Beethoven's inspiration.

The last movement was conducted in an intensely dramatic manner. The recitatives of the double basses and the infuriated negations of the brasses approaching as near to human speech as orchestral music well can. The third and last movements were not joined together, as it was necessary to bring upon the stage a portion of the chorus which could not be accommodated during the purely orchestral portion of the symphony. The work of the chorus was excellent, but Mr. Mahler had great difficulty in bringing the orchestra up to his standards of expression.

The soloists produced so fine an ensemble that it becomes unnecessary to speak of their several qualities. They rose to their highest point in the passage for quartet near the end of the symphony, the chromatics of which were given with perfect intonation, and the music itself with poetic fervor.

In hearing the Ninth Symphony under a new conductor one looks for innovations. One of the most noticeable features in the present performance was that the entire chorus and the soloists were made to rise and take their places before the beginning of the last movement, and to keep them, so that the movement throughout was uninterrupted by rising and sitting down. Goethe's poem was sung in English. Altogether the performance was a most noticeable one; the soloists and Mr. Mahler were recalled many times at the end, and the hall rang with cheers.

### Professor Gerritt Smith III

Professor Gerritt Smith, director of music at the Union Theological Seminary, and organist of the South Reformed Church at Thirty-eighth street and Madison avenue, is ill with grip at his home, No. 19 East Forty-first street. It was feared that pneumonia would develop, but recently there was a change for the better. Rev. Dr. Thomas Reed Bridges, pastor of the South Church, has denied the rumor that with the view to curtail expenses temporarily the quartet and choir of the church would be disbanded.

Janet C. McIlvane, a pupil of Virgil Gordon, gave a recital at the latter's studio at No. 39 West Sixty-seventh street recently, at which she played selections by Laszle, Grieg, MacDowell, Chopin and Liszt, all performed with ability and taste.

Gustav Mahler's First Symphony was played with notable success at a concert of the Munich Tonkünstler Orchestra recently.

## PROMINENT ARTISTS SIGN WITH PINSUTI

Academy of Music Opera Season Will  
Be Longest Ever Attempted  
in New York

The coming season of grand opera at the Academy of Music to be given by the New York Grand Opera Company, under the directorship of Giuseppe Pinsuti, is approaching the stage when prospectuses are issued and early performances scheduled.

The coming of opera into its own in the historic Fourteenth street theater will mark the longest season of grand opera ever attempted in this country. The engagement will begin on September 4 and will continue to awaken the echoes of former days for nine months.

Italians in the business world, as well as others not of this opera-loving race, have rallied to the project, and if solid and substantial backing is good insurance for success, there will be no lowering of the flag at the Academy.

In consideration of the fact that popular prices will reign, it is assuredly a tribute to good management or some occult financial arrangement that such excellent artists are and will be engaged.

In addition to Gemma Bellincioni, who is perhaps the most noted singer of the company, there have also been engaged Carlo Dani, who formerly sang at the Metropolitan and later with the San Carlo company as lyric tenor; Maria Micucci, who is to be the dramatic soprano; Maria Galvani, the coloratura soprano, who has been singing in France and Belgium; Pauline Donalda, formerly of the Manhattan, who will take some of the lyric soprano rôles; Franchescini, a dramatic tenor; Benedetti, baritone, and Gravina, bass.

Negotiations are also under way with Emma Carelli, Eugenia Burzio and Salomea Kruscinska, Mario Battistini, the noted Italian baritone, who has never been heard here, and who may come for the month of January to sing a number of his rôles with Bellicinoni. In that case "Werther," for which Massenet wrote for him as a baritone, will be given.

It is not intended that these singers shall come for the whole season, but for a part of the time.

### TETRAZZINI SINGS THOUGH ILL

Oscar Hammerstein's Son Refuses Admittance to Henry Russell

BOSTON, April 6.—Tetrazzini enthralled the audience at the Boston Theatre to-night with her marvelous singing in "Rigoletto." It was unsuspected by the audience, however, that she had left her bed at 5 o'clock and had been taken to the theater weak and dazed, and that it was necessary for two physicians to watch her from the wings administering stimulants at intervals. She had resolved to appear regardless of her condition, not wishing to disappoint the audience.

Behind the scenes quite as interesting an incident occurred when Henry Russell, director of the Boston Opera House, applied for admittance. He was met at the stage door by Arthur Hammerstein, who refused to admit him.

It will be recalled that when Oscar Hammerstein came to Boston he went to inspect the new Boston Opera House. Owing to the dynamiting of the structure, a watchman in charge of the entrance, under orders to admit no one, turned Hammerstein away.

### Louis Bachner to Play in London

Louis Bachner, the former Boston pianist, and at present a teacher in the Peabody Conservatory of Baltimore, and his gifted bride, who is known throughout the world as Tina Lerner, passed through New York Monday on their honeymoon. Mr. Bachner will give a recital in Aeolian Hall, London, in June. Miss Lerner is making ambitious plans for the next concert season in America.

### Commends Its Wholesome Character

DETROIT, MICH., April 2, 1909.  
To the Editor of MUSICAL AMERICA:  
We greatly appreciate your splendid paper and congratulate you on its wholesome character.  
Cordially,  
BORIS L. GANAPOL.

Puccini's "Tosca" is gaining in popularity in Germany. Wiesbaden has now heard it, with Marta Leffer-Burckard in the title rôle and Paul Kabisch, Lilli Lehmann's husband, as Mario.

Jean Nicod's lengthy "Gloria" Symphony is to be introduced to the Munich public in May.



## Don't Study Singing in Paris Unless You Have \$2,000 a Year to Spend, Says Flora Wilson

**Daughter of Secretary of Agriculture Tells of Musical Conditions in French Capital—Her Record So Far a Worthy One—Her Hopes and Ambitions**

From the magic circle of the Presidential Cabinet comes a well endowed daughter of music, en route on that artistic voyage that leads to the classic land of Grand Opera. Flora Wilson, daughter of the veteran Secretary of Agriculture, James Wilson, is the recruit.

Miss Wilson has but recently returned from Europe, where for four years she has been preparing her voice for the "test by fire" of American operatic audiences. Attesting to the value of her gifts is the fact that her candidacy for the Metropolitan Opera Company is under consideration, Administrative Director Andreas Dippel having heard her voice in a private audience a short time ago, is reported to have been very favorably impressed.

"I had a natural voice," said Miss Wilson to a MUSICAL AMERICA interviewer, when asked when her talent was discovered and when its cultivation was begun. "Constant usage of it in song was sufficient for development up to the time I began studying at the Chicago Conservatory. Although of lowland birth, my father's many years in Cabinet and Congressional life caused most of my time to be spent in Washington. While here I was accustomed to come to New York weekly in order to enjoy the privileges of training under Isadore Luckstone."

Her progress was of such rapidity that she was selected as soprano soloist at the Church of the Covenant at the capital. Her years abroad have been spent under the instruction of some of its best teachers, including Juliani, Jean de Reszke and the late Gabrielle Krauss.

She also made successful appearances in recital in Paris, London and Lucerne. With that good record behind her she has no fear of failure of the result of her American debut, which will be made in concert with two assistants at the Plaza Hotel, April 14. Following this she will sing in Washington, and both Mrs. Taft and Mrs. Sherman have written her that they will be present.

Miss Wilson is a statuesque young woman with simple, cordial manners.

The conversation drifted back to Jean de Reszke. "I consider him the greatest of teachers. But you have to study grand opera under him. He won't teach you to sing ballads."

"There used to be the idea that women could not go about unaccompanied in Paris," said the singer, *apropos* of her experiences there. "The American girl has broadened Paris. This task is not insurmountable. However that may have been once, an American girl is as safe in Paris to-day as in her home city. There are so many thousands of American girls studying there that the Parisians have become broader minded in that respect."

"Of course, they continue to look upon America as a gold mine. There are about three thousand singing teachers in Paris, and practically all of them live on the American dollar. And so many of these dollars are spent in vain! For possibly one girl in a hundred of all the thousands who are studying singing will succeed."

"No American girl should go to Paris to study who has less than \$2,000 a year to live on," continued Miss Wilson. "I've



—Photo Copyright 1909 by Harris & Ewing.

### FLORA WILSON

**Daughter of James Wilson, Secretary of Agriculture—She Is an Accomplished Soprano and Has Recently Returned to This Country After Studying Abroad**

heard people say she can get along on \$100 a month, but she cannot and get the lessons she requires and the right food.

"In New York and Washington, my home, a girl can get board for \$7 a week and have a chance of getting enough to eat, but not in Paris. There the minimum charge in a *pension* where there is any sort of nourishing food is \$9 or \$10. And even then they are very likely to feed you on horse meat."

"Board, of course, is the student's simplest item of expense. She must have her lessons in singing, in acting, in French, and she must have her accompanist."

"Some girls trust to picking up French in the *pension*. But the sort of French one learns in a French boarding house is, I needn't say, not that of the operas."

"The best and cheapest way is for two or three girls to take a little apartment together and have a maid to do their marketing and cook and launder for them. That is what I did."

"The great pity is that the teachers won't tell a girl with no voice to go back home. They'll keep on taking their money as long as there is any. You know Mme. Marchesi charges 60 francs (\$12) just to try your voice for half an hour."

"I went to her the first few days I was in Paris for a trial. She was eighty-three then, and the kind of old lady that wants to take you down if you know anything at all."

"She asked me what I could do, and I told her frankly. She smiled drily and said: 'Then you'll have no difficulty in singing B flat. Sing it.' She didn't offer to give

me the tone of the piano, and of course she thought I couldn't do it. I made up my mind I'd show her."

"Luckily, I recalled a song in which there was a B flat, and I sang a bar of it for her, taking the high note successfully. She was so surprised she offered to give me back my sixty francs. 'I know you'll come back to me,' she said."

"And did you?" was interpolated.

"Indeed, I did not," Miss Wilson replied. "I went to Paris to study singing, not to learn how to get along with a very old lady."

"And you don't intend giving up society for a career?" was asked.

"But I haven't given up society," she protested. "I will always have time for my friends, and I hope they will always have time for me. In Washington they are all very much interested in my success. And my father says he is very proud of having a daughter who is able to do anything. We were speaking a while ago," she continued, "of the American girl in Paris. My father has always been so sympathetic with my plans and ambitions. But I know of other parents who expect too much of their daughters in Paris. I mean they expect them to learn everything in a short time. Some one said that it took six years of hard study to make an opera singer. I believe that's a conservative estimate."

Six years at \$2,000 a year makes \$12,000. Then, according to Miss Wilson, that is what your voice will cost you if you take it to Paris for cultivation. And perhaps you had better keep the \$12,000.

tet from "Lucia." The seats for the concert may be obtained at Charles H. Ditson's.

### Macfarlane's Cantata Given

A Lenten cantata, "The Message from the Cross," by Will C. MacFarlane, was given under the composer's direction at St. Thomas's Church, Fifth Avenue and Fifty-third street, New York, on Tuesday evening, April 6. The soloists were Theodore Van Yox, tenor, and Dr. Carl Duft, baritone.

## GOODSON-HARTMANN RECITAL A SUCCESS

**Noted Artists Combine Talents in Presenting an Interesting Program**

Both an artistic and popular success rewarded the splendid efforts of Katharine Goodson and Arthur Hartmann at their joint recital at Mendelssohn Hall Monday afternoon, April 5. The program was as follows:

Beethoven, Sonata, Op. 47 (Kreutzer); Brahms, Rhapsodie, E. Flat; Schubert, Minuet, B Minor; Gernsheim, Aeolus; MacDowell, Polonaise, E Minor; Bach, Ciaccona (for violin alone); Grieg, Sonata, Op. 45.

Mr. Hartmann's playing is always artistic and refined, and upon occasion spirited and energetic. He shows a fine artistic control, plenty of technic, and unusual economy of the bow arm. He reached the greatest heights in the Chaconne, letting himself out much more here than in the Beethoven, and doing some particularly fine work on the high notes of the lower strings. He received vigorous and continued applause after the Bach, and finally responded with an encore.

Miss Goodson carried off many honors in her numbers. The list of good qualities which Miss Goodson combines in her playing would be a long one. She plays with much strength, with warmth, repose and grace. Particularly delicate was her playing of the enchanted bells in the Schubert, and the second theme of Mayday freshness in the Brahms. The Aeolus was a novelty and won the audience at once. It is very fresh in harmony and extremely effective, although it presents little substance as a composition. The MacDowell Polonaise savored of Liszt and was well played. In response to great applause Miss Goodson played a Minuet of Beethoven.

In general, the solo work was more effective than the ensemble, although the Kreutzer was played in a very artistic and the Grieg in a very poetic manner. Miss Goodson's natural inclination toward strength and Mr. Hartmann's toward delicacy prevent these two exceptional artists from making an ideal combination in ensemble. This was evidently felt by the large audience in its greater response to the solos.

A. F.

### Samaroff's Success in Europe

Word has been received in New York that Mme. Olga Samaroff played the Schumann Concerto under Nikisch, at Royal Albert Hall, London, on Sunday, March 7, and had great success. The audience was most enthusiastic, and there were 8,000 people in the hall. On April 17 Mme. Samaroff plays at one of the regular London Symphony concerts. She will play the Grieg Concerto. On April 24 she will give a recital. On May 4, at Queen's Hall, will be given a concert of the works of Charles M. Widor, and the composer will come from Paris to direct the concert himself. Mme. Samaroff will play Mr. Widor's new Fantasia for piano and orchestra. In less than a year Mme. Samaroff will have played the following concertos in London: May 25, 1909, Nikisch concert, the Tchaikowsky; May 31, Liszt Concerto, under Sir Albert Mackenzie, at Royal Albert Hall; March 7, with Nikisch, Albert Hall, Schumann Concerto; April 17, Grieg Concerto, London Symphony concert, under Mylarki; May 4, Widor, Fantasia, under Widor.

### Brahms's Requiem in Dayton, O.

DAYTON, O., April 5.—The Dayton Philharmonic Society, W. L. Blumenschein, director, sang Brahms's Requiem at its ninety-ninth concert, with Clara Turpen-Grimes, soprano, and Douglas Powell, baritone, as soloists. Urban A. Deger, organist, and Ethel Martin-Funkhouser, pianist, accompanied. The excellent choral work aroused great enthusiasm.

André Messager, notwithstanding his trials and tribulations at the Paris Opéra, has found time to compose a new operetta.



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## JAPANESE STUDY MUSIC IN NEW YORK

Prof. S. Takaori, of the Tokio Musical College, Tells Something About the Activities of His Countrymen in This Art—His Wife a Pupil at Institute of Musical Art

That wonderful little country of wide-awakes, Japan, is not resting on the laurels of its martial and commercial achievements. It is awakening artistically and stretching out octopus arms to garner the musical fruits of the West, to be grafted on to the budding native musical products.

One of the most prominent of these Luther Burbanks of music is Professor S.

busied himself were the publishing of a musical magazine and the organizing of a society for the object of supplying teachers of music for the normal college. In this he was aided by members of the society, who, being professors, donated their services.

He and his wife are now in America studying musical art and giving recitals on the violin in numerous concerts all over the country. Proficient in the works of all the great masters, his skill is considerable. With the money thus earned his expenses are paid. In this he could secure aid from his government to the extent of funds for three years' study, but he found that that time would not be sufficient.

He has now been here four years, and in two more will go to Europe before returning home.

The first Japanese operatic performance of any Occidental work was that of Gluck's "Orpheus," produced twice under Takoari's direction six years ago.



MME. S. TAKAORI

A Japanese Contralto, Who Is Studying at the Institute of Musical Art in New York

Takaori, who represented his country at the recent Peace Festival at Carnegie Hall. Takaori is a graduate of the Tokio Musical College. Following his graduation he opened a musical studio, but shortly after accepted an assistant professorship at his alma mater. It was his early idea to improve the native music by amalgamating it with the best of the Occidental music, and to this end he has been subsequently studying. Other musical enterprises in which he



PROF. S. TAKAORI

Publisher of a Japanese Musical Journal and Professor of the Tokio Musical College

During Conried's régime at the Metropolitan Opera House his acquaintance with the impresario led to a pass for two seasons, enabling him to get thoroughly acquainted with the operatic repertoire. His preference is for Wagner, and next for the



Japanese Chorus, Now in New York, Which Appeared at the Recent Peace Congress in Carnegie Hall

music is one of much beauty. It is developing slowly. On account of difficulties of arrangement of its melodies and tunes it is hard of comprehension by the Occidental. It is confessed, however, that it is not of concomitant value with Western music.

Opera in Japan is in a primitive state. Its nearest approach is a sort of musical pantomime or ballet.

"Kineya" is the name of the order, or rather class, which originates the highest class music. This sect has been in existence about 150 years, and a member must prove ability before he is admitted. Their compositions, called "Noga-uta," which means dramatic music, are continuous works, requiring about an hour and a half's time to render. Several are given in an evening's performance.

Another class are the "Yamose," who create the instrumental music, or "Koto" music, being usually played on that instrument, which corresponds to the European piano. It is made of a box six or seven feet in length, over the hollow of which are strung thirteen strings, emblematic not of ill, but of good luck. There is a sounding board beneath it. The "Koto" is in use by the most cultivated classes.

It is seldom that purely instrumental music is written, it being preferred that the voice be given some part.

The Japanese national air is known as the "Kimigayo," and is a plaintive air, with words of the purport of "God Save the

sacred music, excepting that of the strictly devotional kind used at the church services, is not and has not been produced to any degree. Love themes are popular for musical characterization, and as a rule they are highly poetical.

Spring and Autumn are the musical seasons. In Tokio at those times there is a musical event almost every night. A first-class performer would receive yen to the amount of about \$150 for a single performance. There are sometimes five or six principals in the casts, and the chorus numbers about eighty or ninety, each member receiving about \$1.50. The audience, ranging in numbers between one and two thousand, pay up to \$5 for stalls.

In the past those who made music their profession were not held in high esteem, but this indifference is being superseded by respect and admiration. The women are foremost in the majority of musical matters as regards the general interest and number involved, although the greatest performers and composers are masculine.

Takaori's ambition is to introduce the Western music and its operas, and by selecting from it what could be used to merge with the flower of the Japanese product thus to create a new national music.

### AMERICAN PROGRAM GIVEN

Compositions of Frederic Ayres Heard in Colorado Springs

COLORADO SPRINGS, COL., April 3.—The major portion of a program given at a meeting of the local branch of the American Music Society last evening was devoted to the works of Frederic Ayres, of this city, whose achievements are earning him distinction in the school of modern American writers. His three songs for soprano, "Spring Song," "Where the Bee Sucks," and "Come Unto These Yellow Sands," were interpreted by Mrs. John Speed Tucker, and "It Was a Lover and His Lass," for contralto, by Rosamond Rhett. One of his most recent works, a fugue for piano, still in manuscript, was played by Wilhelm Schmidt.

The features worthy of special mention at the regular meeting of the Musical Club last week were Nelda Felner's playing of the Ernst F sharp minor violin concerto, with a cadenza by Arthur Hartmann; a virile and musicianly performance of Rubinstein's D minor piano concerto by Louise Nichols, and an able interpretation of Schumann's "Dichterliebe," by H. Howard Brown. Numbers were also given by Mary Sweeney, Mrs. H. H. Brown and Frances Rouse, sopranos, and Mrs. Kingsley Ballou, contralto. W. S.

### Good Luck and Success

BOSTON, April 2, 1909.  
To the Editor of MUSICAL AMERICA:  
Enclosed please find subscription. I enjoy your paper very much indeed. Good luck and success to you! SAM L. STUDLEY.

## M. H. HANSON

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THE MUSICAL COLLEGE IN TOKIO, JAPAN

Italian works, which he declares would be best appreciated by his people.

The professor mentioned the fact of there being a considerable number of Japanese studying music in this country. Of these T. Asai, a very bright and intelligent young man, is possessed of a good tenor voice, under cultivation, and is a member of the Calvary Baptist Church choir.

Mrs. Takaori is taking a four-year course at the Institute of Musical Art. She developed evidences of a fine contralto voice in her early teens, and took instruction from Professor Yunker, her husband's tutor of the violin, who combined both arts in the lack of competent teachers of her art. Following study here, several years in Europe are expected to graduate her into a high-class professional singer. The samisen, a three-stringed instrument similar to the banjo, is also familiar to her.

The musical career of Japan has been one of 2,000 years, but in all that vastness of time, until comparatively recently, there has come no influence from outside. From the Japanese point of view their

Queen," invoking divine dispensation for the Mikado.

The Tokio Musical College, the principal institution of its kind, has been in existence twenty-one years. Its methods are practically the same as in German Conservatories, after which it was modeled.

An American musician, Professor Mason, formerly of the Boston Conservatory of Music, was selected for its first head, filling the position for several years. His efforts practically laid the foundations of the improvements in Japanese music, and in appreciation of his achievements he was honored by the government with a medal of a high order.

Oratorios are as yet lacking, and, in fact,

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Dear MUSICAL AMERICA:

When I sat the other night at the Metropolitan Opera House, listening to Verdi's "Falstaff," with Scotti, Campanari, Emmy Destinn, Mme. Alda, Maria Gay and Mme. Ranzenberg in the principal rôles, I could not but wonder that so fine a work had been produced by Verdi when he was, I believe, in his eightieth year or so.

And yet, to be frank, the general effect was disappointing. The work, with all the wonderful orchestration, many fine and noble passages, seemed to lack life, although the comedy scenes were well brought out and the cast was one of unusual excellence. I presume it illustrates the dictum of McVicker, for years a leading theatrical manager in Chicago, and whose daughter, you know, married Edwin Booth. McVicker said: "You can't arouse public interest in any performance which centers around an old man, especially if he is fat."

Verdi's opera, or rather the libretto by Boito, brings out simply the incident in "The Merry Wives of Windsor," where Falstaff, making love to the "Merry Wives," is made a mock of, thrown into a large basket with the dirty linen, then dumped into the horse pond, to which is added a scene in the woods later, where he is again made sport of to an accompaniment of fairies, who aid the "Merry Wives" in their harmless fun.

Falstaff, as known to play-goers through Shakespeare's works, is a very different Falstaff from the character depicted by Boito, who makes him simply a vainglorious fool, instead of the fighting, swash-buckling, jolly good fellow, boon companion of Harry of England, as story and the great English dramatist portray him.

Some musicians with whom I talked were enthusiastic about the performance, particularly Verdi's orchestration, which certainly shows the influence of Wagner. I am ready to join their enthusiasm in this respect. And I will add further that the performance itself was most spirited. Mme. Destinn was particularly fortunate, and showed that she has the true comedy spirit. As for Mme. Alda, I have never seen her more charming than she was as *Mistress Page's daughter*.

I cannot, however, agree with those scribes who find warrant for high praise of Signor Scotti's Falstaff. It was satisfying to me neither dramatically nor vocally, and, personally, I would be inclined to give the honors, so far as the men in the company were concerned, to Signor Campanari, who took the part of Ford.

Perhaps my feelings may best be voiced by a lady, the wife of one of our foreign diplomats, who sat next to me, with her husband, and who said:

"It is an exceedingly fine production. The orchestra is incomparable, the singing is good, the scenery and *mise-en-scène* all that one could wish—and yet the performance does not appeal to me."

For that reason I do not think that "Falstaff" will obtain any strong hold upon our people, and while its revival is interesting I doubt if it will get a permanent place in the Metropolitan company's repertoire.

*Appropos* of Signor Scotti, I see that the lawyers of Mme. de Gogorza, who is suing her husband, the well-known baritone, for alimony, had him up for a special examination to get his testimony in the case before he leaves for Europe.

The noble Signor denied absolutely that he had ever known or heard of any im-

priety between Mme. Eames and his brother artist, de Gogorza; and, indeed, gave so little satisfaction to the plaintiff's case that her attorney threw up his hands.

What else could be expected? If Signor Scotti knew of anything to the detriment of his fellow-artists, he surely was forced by the "code" to follow the example of that distinguished gentleman, the King of England, who, when he was Prince of Wales, established a precedent for all gentlemen who are in that most difficult position, where the honor of a woman is involved.

\* \* \*

Mme. Fremstad, lovely woman and great singer, warns us that the silly season is coming on. She has caused herself to be interviewed on the subject of matrimony, and has proclaimed her conviction that it is impossible for an opera singer to be a good artist and a good mother at the same time, and that it is a shame for an opera singer to have a large family.

This, of course, was a magnificent opportunity for Mme. Louise Homer to call attention to her twins, as well as to her art. It was also an opportunity for Mme. Gadski to tell the world that her voice as well as her art have improved since she was married, and that her daughter, instead of being a handicap to her, has been a great help.

We have not yet heard from Schumann-Heink, who is obviously the lady referred to by Mme. Fremstad when she spoke about large families.

That Mary Garden had to get into the game was, of course, to be expected. She apparently rather sides with Mme. Fremstad, for in a recent interview she stated her determination to retire from the stage when she does marry. She has also expressed her determination to devote herself to her children—when she gets them.

Whether it is possible for a woman to have a home life and be a good mother, and at the same time be a great artiste, cannot be reduced to a mathematical proposition. Much depends upon the conditions of the life of the singer, whether she is traveling constantly or is a resident artiste in some great city. Much depends upon the woman herself. If she is one of those who live for their art—as some say—she will naturally be inclined to leave the raising of her children, if she has any, to others. If, on the other hand, she is a born mother, she will, equally naturally, find ways and means to devote herself to her children, and through that devotion, Nature being always kind when you observe her laws, you will find she will be all the finer artiste because she is also a good mother.

And I know no better instance of this than Mme. Bloomfield-Zeissler, our great American pianist, who has managed to maintain her position in her art, to fulfil exacting engagements, to enter upon serious and extended concert tours, and yet has brought up, with the unquestioned assistance of her husband, who is an eminent lawyer, three of the finest boys to be found anywhere, in this or any other country.

Personally, I think that a woman who is never wife nor mother, however brilliant, however charming, however delightful, however talented she may be, always lacks that subtle something, that peculiar "tang" of the voice, and in the representation, too, which comes to those who have known the joys as well as the pains of maternity.

The big human note which comes out of the throat of a Schumann-Heink never would have got there except she had followed the natural law as well as studied the laws that govern great singing.

Before I leave the cause of "the fearful war," as Virgil would put it, let me say that an amiable lady has just come out with the statement that Fremstad used to be her maid. Well, suppose she was! As I said once before, the astonishing part of such a situation is not that Mme. Fremstad was formerly a lady's maid, but that such a great singer, with such a fine voice, ever was a lady's maid!

The earliest phases of any person's existence are determined by their surroundings, by the social condition in which their parents live. Later in life they find their place, and if they have ability and the ambition to make it felt, why, they rise in the world. For that reason it is possible for a great tenor to be originally a coal miner, or, as Wachtel was, a postilion.

Just in the same way, it is possible for a peer's son to be a jackass, and a Princess to be of such disorderly temperament that by the time she is twenty-five she has been

married twice, not to speak of elopement with seven different affinities.

\* \* \*

Andreas Dippel has broken through the ice of the self-constructed refrigerator in which he has lived for some time past, and has come out with an interesting story regarding the prospects of the Metropolitan Company for next season, and also with regard to the expense of running opera.

He tells us that, contrary to the assertions and hopes of some, Wagner is by no means dead, for the performances of "Parsifal," "Tannhäuser" and "Die Meistersinger" were better attended this year than ever, so that next season there is to be a great revival of "Lohengrin," with entirely new scenery and costumes.

With reference to the discussion as to whether it is better to give Wagner with cuts or without, Mr. Dippel is of the opinion that experience shows that it is impractical to give uncut performances, except perhaps on holidays, for the simple reason that the public has not the time to hear them, and that performances that are started early in the afternoon, with a long intermission for dinner, are likely to be neglected, or the first part of them probably missed by those who cannot get to the opera so early.

Anton Seidl, Mr. Dippel tells us, just before his death, had an idea of splitting the "Ring" into five performances instead of the regular four, in order to give them without cuts, but nothing ever came of the proposition.

Of course, there will always be people like some of those who are now writing to the New York Times, who consider any cut of the Wagnerian operas to be little less than sacrilege. One of the correspondents of the Times scores our good friend Mahler very heavily for what he calls "Mahlersection" in "Tristan und Isolde." He says that if Wagner is to be cut, let it be done in a way which will not mutilate the work and destroy its life. He compares the cutting of Wagner's works by some conductors with the cutting by Mahler, as illustrating the difference between the work of the surgeon, where at least the life of the subject may be spared, and that of the vivisectionist, where the life of the subject is pretty apt to be sacrificed.

His particular ground for irritation with Mr. Mahler is the cut that he has made between *Tristan's* death and the commencement of the "Liebestod," which, he says, "makes the Liebestod introduced by an awkward and inappropriate musical acrobatic feat, instead of being led up to by the marvellously beautiful and pathetic introduction written by Wagner."

As I told you before, with all due deference to the musical doctors and experts, I, pleading on behalf of the much-abused public, contend that while it is perfectly true that a great composer's work, if it should be found too long, may be mutilated unless the cuts are made by a master and with great care and consideration for the general spirit of the performance, and also for the intention of the composer—at the same time, there is such a thing as the endurance of human ears, and when the point of endurance has been passed, a condition either of irritation or general collapse sets in.

With regard to the future at the Metropolitan, Mr. Dippel states that the success of Smetana's "Bartered Bride" was such that the management feels encouraged to give next season a number of operas of the lighter type. These will be called "Lyric Opera," instead of "Opera Comique," which latter title, Mr. Dippel very truly says, is apt to be misleading, for some of these lighter operas end with a tragedy.

Of the lighter type operas to be probably given at the Metropolitan next year are Lortzing's "Czar und Zimmerman," "The Merry Wives of Windsor" and "The Taming of the Shrew."

On the question of the finances of the opera house, Mr. Dippel states that the present season at the Metropolitan has had the biggest financial success in its history, but there was no profit in it. I presume by this Mr. Dippel means that the receipts were the largest ever known. The expenses, however, have increased enormously. One item, which he says under Mr. Conried's régime amounted to half a million dollars, this season has amounted to a million. I presume he refers to the salaries of the artists. As he truly says, no agreement between the Metropolitan and Manhattan opera houses would be of any service in keeping down salaries, for the reason that the demand for opera has grown so much

that with opera houses springing up everywhere, and the demand for great artists in South America, singers do not need to come to New York at all to-day unless they want to, and are attracted by large salaries. He also calls attention to the fact that salaries in Europe have greatly increased over what they used to be in former years.

Mr. Dippel suggests, as a means of meeting the increase in expense, which has wiped out the possibility of profit this season, that there either must be a subsidy from wealthy persons or the general expense of the season must be reduced by giving more performances, particularly outside New York, or by increasing the price of seats, which has remained the same even in face of the increased cost.

Obviously, the second method is the best, because that is a business proposition. By giving more performances the artists could be put to better use without straining them. This season the management has been, as we know, greatly handicapped by contracts with many artists and conductors who could not be used to advantage.

The fact that the season has left no profit—in fact, as many believe, has left a considerable deficit—is emphasized by the recent effort of the directors to collect half the subscriptions away in advance, which proposal, however, has not met with favor and consequently has been abandoned.

\* \* \*

Evidently the troubles of Conried, ex-director of the Metropolitan Opera House, are not over. An application of counsel has been made to the courts to have him examined in Dresden, where he now is, in a suit which he has brought against the Metropolitan Opera Company to recover some \$20,000.

This suit is based on a written contract made between Mr. Conried and the Metropolitan Opera House Company in April, 1908, under which the company agreed to pay him \$75,000 in instalments. The first instalment was not paid. The Metropolitan company, while admitting the existence of the agreement, alleges that it was induced to execute it through misrepresentations made by Mr. Conried, chiefly in respect to the earnings and financial condition of the Metropolitan company.

Some of those who were on the inside of affairs during Mr. Conried's régime state that, if ever the whole truth of his management comes to light it will reveal a condition of affairs little short of startling.

\* \* \*

The other day the chief of "the Musical Mafia" put a pistol to the head of Henry Wolfsohn, the veteran manager, known to artists all over the world as one of the most experienced and successful men in the business. The chief insisted that Mr. Wolfsohn should advertise only in his particular publication.

When Mr. Wolfsohn refused the demand what happened?

The sheet controlled by the "Mafia" coolly announced that Mr. Wolfsohn was about to retire from business. It knew that no statement could hit him harder, because it would naturally prevent many artists from coming to him.

Well, Mr. Wolfsohn hasn't the slightest intention of going out of business. He has a number of artists of distinction for next season, among whom are Mischa Elman and Jolande Mero, the pianiste, who is expected to make a sensation in this country.

My own impression is that Wolfsohn will live to see the Mafia put out of business—and I don't think he will have to wait many years, either.

\* \* \*

As Rosenthal, the pianist, is to come here next season, the papers are already beginning to print stories about him—I presume to revive interest in him, although Rosenthal is so great an artist that when he comes here he will at once revive interest in himself, particularly as his appearance will be illuminated by a suit for libel which he has brought against a certain notorious musical sheet, which abused him some time ago, and which suit, I understand, he proposes to press to the bitter end.

Rosenthal, you know, is a very witty man. Here is his latest: A well-known pianist complained to him of being in pecuniary straits.

"Give fewer concerts!" said Rosenthal, drily.

Your

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### Benjamin J. Lang

BOSTON, April 5.—Benjamin J. Lang, one of Boston's best known and highly respected musicians died at his home, No. 8 Brimmer street, last night, after an illness of only four days with pneumonia. His last appearance in public was at the opera last Wednesday evening, when he accompanied his daughter to hear "Traviata."

Mr. Lang was born in Salem, Mass., December 28, 1837. He showed an early predilection for the piano, and at the age of twelve gave a creditable performance of Chopin's A Flat Ballad at a private musicale. He was organist in Salem at the age of fifteen. When he was eighteen years old he went to Europe and studied for several years harmony, composition, pianoforte and organ under Liszt and Alfred Jael. He returned to this country in 1858, and at once became an active worker in the interests of music in Boston.

It was through Mr. Lang's energy and interest that many important works were given their first hearing here. He appeared in many chamber concerts with trios and orchestras, and in May, 1862, made his debut as a conductor, when he gave Mendelssohn's "Walpurgis Night," with chorus, soloists and orchestra.

Mr. Lang's first position of prominence as conductor was when he was selected by the Apollo Club in 1868. In 1874 a committee of the Harvard Musical Association proposed as a new feature of their concerts part-singing by mixed voices. The name "Cecilia" was adopted, and Mr. Lang was chosen leader; thus was formed the Cecilia Society of which Mr. Lang was conductor up to two years ago, when he resigned the position.

Mr. Lang has given pianoforte recitals in various cities of Europe, including Berlin, Dresden and Vienna, and when Hans von Bülow came to this country Mr. Lang and von Bülow performed Chopin's well-known Rondo for two pianos in public, and later Mr. Lang conducted an extended series of pianoforte and orchestra concerts at which von Bülow appeared.

In 1902 Mr. Lang was honored by receiving from Yale University the degree of Doctor of Music, and last year he received from Harvard the degree of Master of Arts.

Few teachers in Boston have produced so many pupils who are now occupying professional positions in music. He was wonderfully successful in securing prominent places for those who studied with him, and was eminently successful in all his endeavors in the teaching field.

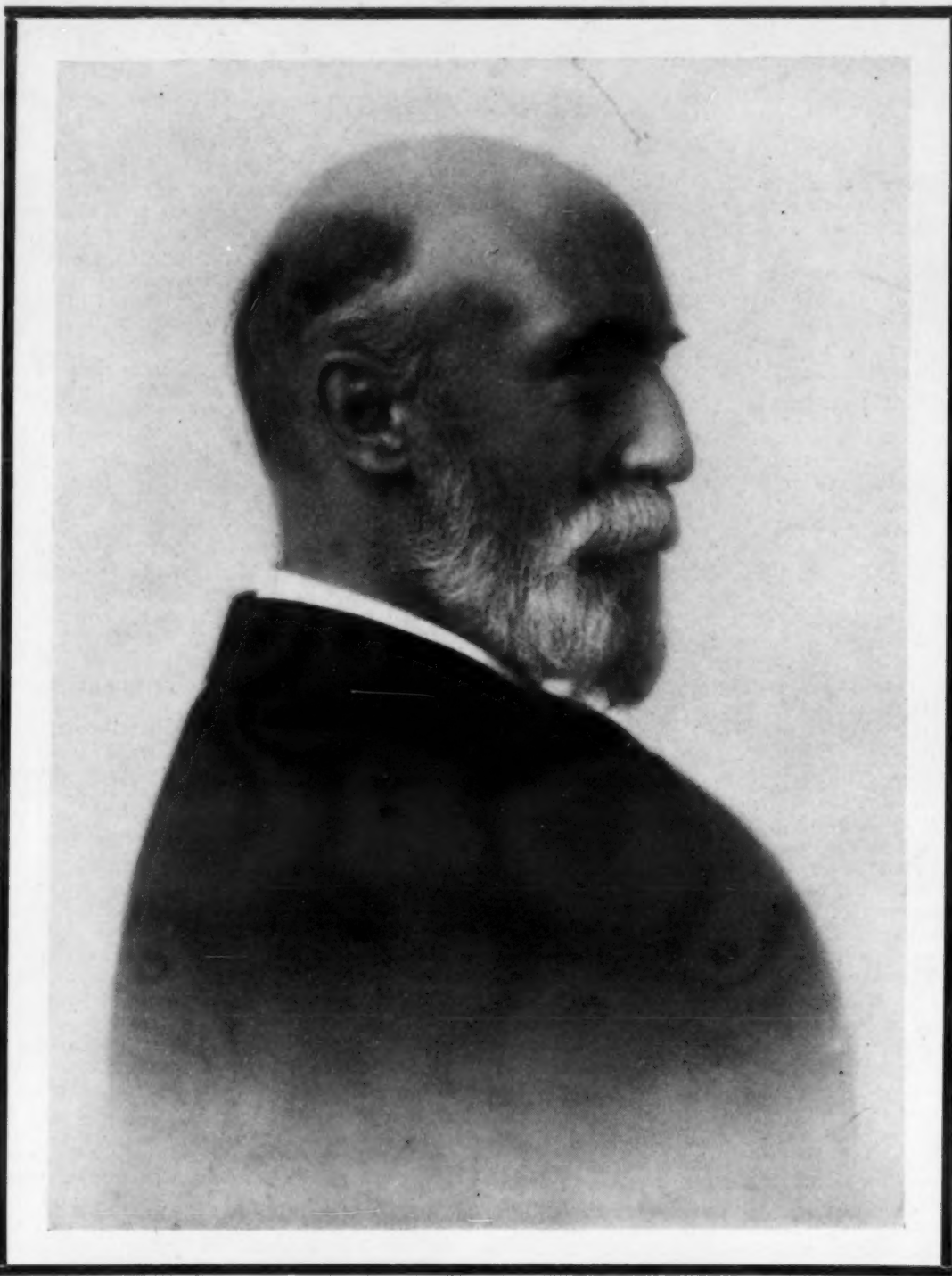
Mr. Lang was particularly happy in his home life with his wife and his three children, Margaret Ruthven, Rosamond and Malcolm, who survive him. Margaret Lang is well known as a musician and composer. Malcolm has assisted his father for a number of years in teaching. The funeral arrangements have not yet been completed.

D. L. L.

### William Castle

CHICAGO, April 5.—The passing of William Castle, Chicago's most distinguished operatic tenor, last week, Thursday, at his home in this city, was an event regretted by many, and one that will revive mellow memories with the opera goers of two generations. Mr. Castle at the time of his demise was in his seventy-third year. He began his professional stage career shortly after attaining his majority, and kept it up actively until eighteen years ago, when he joined the Chicago Musical College, becoming the director of the operatic department. He was born in England, December 23, 1836, was educated in Philadelphia, and in 1863 married Hattie N. Warren, sister of Mrs. Joseph Jefferson. He made his New York debut as a concert singer in

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### THE LATE BENJAMIN J. LANG

For Many Years One of America's Leading Musicians and Choral Directors—His Death on Sunday Is Mourned by Musicians Throughout the Country

1861 and his operatic debut in the same city in 1864. His public life was a chain of artistic triumphs at home and abroad.

The Castle and Campbell Opera Company, which was the first complete organization to sing English opera in this country, found him not only as the singer of the principal rôles, but all of the operas of the repertoire were given under his personal supervision.

Later he was identified with opera under the management of the late C. D. Hess, who wrote a eulogy of him in his work, "English Opera in America."

Mr. Castle made his American operatic debut with Adelina Patti at the time when Theodore Thomas was director of the New York Orchestra. Shortly thereafter he created the rôle of *Faust* in America. He had a repertoire of eighty-seven operas, was the original *Romeo* in America, the creator of *Paul* in Victor Masse's opera, "Paul and Virginia," and many other operatic rôles. Few singers have given more signal or continuous service than this gentle, simple, well beloved singer who for many years was an ideal native representative of operatic art, who finally grew old gracefully and practically died in the harness.

William Castle never lost his enthusiasm and seldom missed a day in his long association here as a teacher, mentor and a producer with the Chicago Musical College. His funeral, which was conducted last Friday from the Church of the Epiphany, was a memorable service, and attracted many of the musical celebrities of the city. There were many floral tributes and many telegrams of regret were received by Dr. Ziegfeld and his co-laborers from all parts of the country. Mr. Castle lost his wife a few years ago, but left no family.

C. E. N.

### Otho Herbert Dilley

Otho Herbert Dilley, musical director and composer of popular songs, died of consumption at his home in Senecaville, O., April 2. He was thirty-five years old. Dilley directed orchestras in some of the largest theaters of the country, and was

in charge of the Iroquois Theater, Chicago, the afternoon of the terrible fire.

### Charles C. Mellor

Charles Chauncey Mellor, musician, scientist and business man, died on April 2 in his home in Pittsburg, aged seventy-three years. Mr. Mellor had been the guiding spirit in the development of musical culture in Pittsburg for half a century. He was one of the first board of trustees of the Carnegie Institute, and until a year ago was a member of the Carnegie Hero Fund Commission.

### Frederick H. Pease

Frederick H. Pease, well known in Michigan musical circles, died recently, leaving behind many who sincerely regret the passing of such an admirable gentleman. Everywhere he is spoken of as one whom it was a privilege to know. He is survived by a wife and six children.

### Molly Frawley Kelly.

MILWAUKEE, April 4.—Mrs. Molly Frawley Kelly, a popular singer of Western Wisconsin, who has been before the public for many years, died recently at Minneapolis, Minn. Mrs. Kelly's home was at Hudson, Wis.

M. N. S.

When Frédéric d'Erlanger's opera, "Tess of the D'Urbervilles," based on Thomas Hardy's most popular novel, is given for the first time in England at Covent Garden in June, the name part will be created by Emmy Destinn, who has made her principal successes with her London public as *Valentine* in "Les Huguenots," *Madam Butterfly* and *Aida*.

"Tess" has not met with sufficient success the few times it has been performed in Italy to justify its production at Covent Garden without the interested influence of a director. In this case the director is the composer himself. An earlier opera of his, "Inez Mendo," was introduced there eleven years ago. No one has the faintest recollection of it now.

## SAN FRANCISCO HAS MUSIC RENAISSANCE

Bach and Easter Festivals on Anniversary of Great Earthquake and Fire

SAN FRANCISCO, April 1.—The third anniversary of the great earthquake and fire finds San Francisco reconstructed artistically no less than materially. It has been a task past imagination to clear four square miles of ruin and to rebuild, not for the day, but with a view to future needs. Yet so far from hardening the temper of the people, the very grimness of the task has made more apparent the mental peace and rest to be found in the fine arts. Thus it happens that this year the fateful April 18 is sandwiched between two of the most notable music festivals ever held on the coast.

It may be recalled that the fire left the city without a single place of amusement except the Chutes. Not even a skating rink or a penny arcade survived. Now there are six theaters of steel and concrete that could be turned upside down without a crack, and one of these has just been secured for concert use. This list excludes the numerous temporary theaters and halls.

Of the two April festivals, one will be given in the college suburb of Berkeley on the twenty-second, the first in the West to be devoted exclusively to Bach. Dr. J. Fred Wolle, who organized the Bach festivals at Bethlehem, Pa., will lead a chorus of 125 voices in the great B Minor Mass. The performance will be complete even to the installation of a pipe organ in the Greek Theater of the State University, besides the full orchestra. Elizabeth Simpson, who is soon to return to Europe to continue her studies under Widor, in Paris, is the organist. Rehearsals of the Berkeley and San Francisco sections have been in progress since last Summer, with a view to singing the whole from memory. Dr. Wolle heads the university's musical department.

The program of the Easter festival, with which Will Greenbaum is to initiate the new music theater, is now arranged. The Cecilia Choral Club, of 150 members, under Percy A. R. Dow, will sing "With Sheathed Swords," by Sir Michael Costa, and "Unfold Thy Portals," from Gounod's "Redemption." The symphony orchestra, under Paul Steindorff, gives Mendelssohn's "Fingal's Cave" and three dances from Edward German's "Nell Gwynne." Elsa Thorsvard, a San Francisco girl who has been in grand opera for five years in Germany, and was engaged for the festival by wireless while crossing the Atlantic, is to sing among other things "Legeres Oiseaux" from Gounod's "Mireille." But the principal event is the Chopin E Minor Concerto with Ossip Gabrilowitsch at the piano.

Albert Elkus, the young composer, recently returned to his native State after several years' study in Europe, gave his piano setting to Tennyson's "Lady of Shalott" before the Spinners' Club the past week. The poem was read by Alice Coleman.

On the last Sunday in March the final chamber concert of its present series was given by the Lyric String Quartet. The experiment of making the prices popular instead of the music has made the Lyric "Pops" the most successful of their kind in a decade. The quintet with two cellos, op. 163, and the trio, op. 100, No. 2, were given in a Schubert program, with a group of songs by Celia Decker Cox, contralto. Therese Ehrman, a remarkably talented young pianist, assisted in the trio.

On the same afternoon an entirely French program was interpreted by Henri Etlin, a winner of the first prize in the Paris Conservatoire. His numbers, thoroughly representative of the music of France, ranged from Rameau to Debussy, and were brilliantly done.

H. C. T.

Jan Kubelik has given a series of three recitals in St. Petersburg this season.

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## BOSTON COMPOSER BRINGS FORTH HIS OWN WORKS

Josephine Knight and Earl Cartwright Soloists at J. Howard Richardson's Concert

Boston, April 5.—J. Howard Richardson, a Boston composer, conducted an orchestral concert of his own compositions at Jordan Hall last Tuesday evening. He was assisted by Josephine Knight, soprano; Earl Cartwright, baritone, and an orchestra of forty pieces. The program included a "Romantic Episode," a prelude, a minuet from a suite, an adagio, and a bourree from suite, for orchestra; a "Hindu Incantation Scene and Dance of Sacrifice," for baritone and orchestra; a symphonic poem, "Spring," for soprano and orchestra; a serenade, for flute and cello with orchestra; and songs for baritone, "The Coastguard," "Love's Triumph," and for soprano, "I Think of Thee," "Love's Dilemma," with orchestral accompaniment. E. A. Franklin and C. F. Porter were the soloists in the serenade, and Charles K. North played the flute obbligato in the symphonic poem.

Mr. Richardson displays much originality in his compositions, and the "Hindu Incantation" and the Symphonic Poem, which were the most important numbers on the program, contained much beauty in the orchestral treatment, the invocation in the first part of the poem being particularly beautiful. The continuity of the poem was not broken by the rather long orchestral introduction to the vocal part of the composition.

Miss Knight and Mr. Cartwright did themselves justice. Both were in excellent voice and added greatly to the enjoyment of the program. Miss Knight delighted her audience in the cadenza with flute accompaniment, and was warmly recalled at the close of the poem. She displayed clean-cut diction and much charm in her delivery. Mr. Cartwright sang the difficult recitative and aria in the "Incantation" with dignity and assurance.

D. L. L.

### Winona Orchestra's Fifth Concert

WINONA, MINN. April 3.—The Winona Symphony Orchestra, Carl Ruggles, conductor, gave its fifth concert on March 26, with William Wellington Norton, bass, as soloist, and Herbert Jenny as accompanist.

The program contained the Mullach-Wagner "Nibelungen March"; Schubert's "Am Meer," for French horn and orchestra; "Aase's Death," Grieg; "Anathema," Von Fielitz; air from "La Jewesse," Halévy; first movement of Beethoven's C Minor Symphony, Mendelssohn's Hunting Song, Schumann's "Two Grenadiers," MacDowell's "To a Wild Rose," and "A Deserted Farm," and the first movement of Dvóřák's fifth symphony.

## Norma Trio, of New York, to Make an Extensive Tour of the South



THE NORMA TRIO, OF NEW YORK

Reading from left to right: Norma Sauter, violin; Cora Sauter, 'cello; Florence MacMillan, piano

The Norma Trio, composed of Norma and Cora Sauter, violinist and 'cellist, and Florence MacMillan, pianist, have had a busy New York season filling, among other engagements, appearances before the National Society of New England Women, the Allied Arts Association, the Holland Society, the Brooklyn Women's Club, the Laurier Musical Club, the National Arts Club and the Women's Philharmonic Society.

In addition to their bookings in the East for next season, these players will make an extensive Southern tour under the direction of F. M. Loveless, of Atlanta, Ga., appearing in all of the larger cities of Georgia, Mississippi, Tennessee, Alabama, Kentucky and North and South Carolina.

The various members of the trio have not only acquired their ability by extensive experience, for both Norma and Cora Sauter belong to a well-known musical family. Their grandfather, Franz Wehrberger, was formerly conductor of grand opera in Trieste, Austria, where he brought out several of Verdi's operas under the com-

poser's personal direction, Severin Sauter was director of the court orchestra at Hohenzollern, before coming to America and settling in St. Louis, where he became prominent as a solo violinist and conductor.

The Misses Sauter have received their musical training under Franz Kneisel and Leo Schulz, while Miss MacMillan is a graduate of the Institute of Musical Art. The latter has accompanied many great singers on extensive tours throughout America, and, as accompanist at the Summer Festivals at Ocean Grove, N. J., has played for Mmes. Schumann-Heink, Louise Homer, Ellen Beach Yaw, Jeanne Jomelli and others.

Helen G. Ulmer, Josie D. Balliet, Mary Goldenburg, Florence Johnson, Mary Bolte, Anna Beekman Cooper, Emma Westney, Sara Croasdale, Pearl Ketchum, Helen Cotton, Rose Ingram and Ida Taylor Bolte, all members of the Crescendo Club of Atlantic City, N. J., participated in a program of the works of Saint-Saëns at the last meeting of the society.

## CORNELL UNIVERSITY PLANS SIXTH FESTIVAL

Ithaca, N. Y., to Hear Four Great Choral Works, One Lecture and Other Compositions

ITHACA, N. Y., April 5.—The sixth annual music festival given by the department of music of Cornell University, under the direction of Dr. Hollis E. Dann, will be held in Sage Chapel April 29, 30 and May 1.

The principal works to be performed are Sullivan's "Golden Legend," Mendelssohn's "First Walpurgis Night," Píer's "Children at Bethlehem" and Verdi's "Aida."

The Boston Festival Orchestra, Emil Molenhaur, conductor, and the following soloists have been engaged: Florence Hinkle, Josephine Knight and Grace Bonner Williams, sopranos; Adelaide Griggs, Florence Mulford, contraltos; Glenn Hall, George Hamlin, tenors; J. Humbird Duffey, Gwilym Miles, baritones; Oscar Huntting, bass.

The chorus, of 185 voices, conducted by Dr. Dann, has reached a high grade of proficiency. A chorus of 200 children from the public schools will take part in "The Children at Bethlehem."

There will be five concerts. Wednesday evening, April 28, the usual introductory lecture will be given in Barnes Hall by Prof. Albert A. Stanley, of the University of Michigan, subject, "The Function of the Concert Room."

Dr. Hollis E. Dann is eminently successful as a conductor, and is responsible for the remarkably rapid growth of music in Ithaca and Cornell University.

### Lawson Pupils Give Musicales

A musicale was given at the Waldorf on March 24 by the Misses Farson and Carington, pupils of Dr. Franklin Lawson, assisted by the latter and Frank Croxton, with Pauline Nurnberger at the piano. A quartet of young ladies coached by Miss Nurnberger also assisted. There was a select and appreciative audience, and the affair was both an artistic and financial success. Some of the numbers rendered were "Shepherd, See Thy Horse's Foaming Mane," by Speaks; "Se Saran Rose" (in Italian), Arditi; Aria from "La Bohème," Puccini; "A Birthday," Cowen; Minuet, Boccherini.

### Edward Strong Ten Years in Choir

On May 1 Edward Strong, the tenor, will commence his tenth year in the quartet choir of the Fifth Avenue Presbyterian Church, in which Mary Hissem-de Moss is the soprano and Frederick Martin bass. From May 3 to June 6 he will be on tour with the Pittsburgh Festival Orchestra, together with Florence Hinkle, Adah Campbell Hussey and Frederick Martin.

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## MILWAUKEE SEASON NEARING ITS CLOSE

Chamber Music Dominates the Concerts  
of the Last Few Weeks—Jomelli  
Wins Favor.

MILWAUKEE, April 4.—The Jaffe String Quartet closed its season with a brilliant concert, which equaled fully the three former offerings. The program contained the Hugo Goodwin Sonata in A Minor, played by Mrs. Herman Zeitz and Willy Jaffe; the César Franck Quintet, in which Donald Ferguson sang the vocal numbers, and the Charles Villiers Stanford G Minor Quartet.

A trio of three well-known directors were in charge of the recent Sunday afternoon concert of Christopher Bach and his Milwaukee Orchestra, and the result was a gala program. Christopher Bach, Theodore Kelbe and Hugo Bach were the presiding musicians.

Emanuel Bach's "Spring Song," Reissiger's overture from the opera of "The Mill of Estallieres," and Ignatz Bruell's "Bridal March" were some of the opening features of the excellent program. A spirited rendition of the "Mignon" overture, the "Parsifal Prelude" and two serenades by Lacombe, followed by a "Salomé" potpourri, received great applause.

Mme. Jeanne Jomelli made a most favorable impression at her recent recital. Her appearance before a large and distinguished audience at the Calumet Club marked one of the leading events of Milwaukee's present season.

The last of the Lenten concerts for the benefit of the Children's Free Hospital was given, with the Steindel Trio as the leading attraction. The trio is one seldom excelled in Milwaukee, and presented an excellent program, including the Pergolesi aria, a Mendelssohn trio and Bach, Chopin, Liszt and Hubay numbers. The opening Mendelssohn selections proved to be the most appreciated. Bruno Steindel, cellist, played the Boccherini "Rondo"; Alvin Steindel, violinist, offered the "Carmen Fantasy," by Hubay, and Ferdinand Steindel, pianist, scored in Liszt's "Waldesrauschen."

M. N. S.

## FATE OF PARIS OPERA

Debate in Chamber of Deputies Fails to  
Arouse Interest

PARIS, April 1.—An interpellation on the Opéra crisis, submitted by M. Berry to-day, failed to arouse the interest of the Chamber of Deputies. Berry fiercely attacked the directors of the opera, particularly Broussan. He said that his only reason for bringing the matter forward was "a wish to prevent decadence of the Academy of Music, one of the finest flowers of our artistic crown, and the first lyrical theater of the world, which is the admiration of every capital."

Minister of Public Instruction Dumergue unqualifiedly defended the directors. Opposition to them, he declared, came from interested quarters, from ex-directors or would-be directors, or was prompted by jealousy. The expenses, the minister added, had been greatly increased by extra pay to the chorus and the subordinate staff and by improvements to the house.

The deficit amounted to 229,000 francs, but the extra receipts may cover this, as they average 1,200 francs nightly more than in 1908. Before the directors could be removed the Opéra must have remained closed for three days or they must be notoriously insolvent. Neither condition has yet been established. Should the case arrive the Ministry of Public Education would manage the Opéra until the new directors were appointed. The subject was then dropped.

## Balfour Concert Company Successful

HOUSTON, TEX., March 29.—Constance Balfour, soprano; Henry Balfour, tenor, and Harriet Bacon McDonald, pianist and accompanist, have had great success in their concert tour of the Southwest, filling during the last month engagements in Waco, Brenham, Navasotta, Port Arthur, Smith-

ville, Caldwell, Richmond, Houston and other cities, and being booked for concerts in Austin (State University) and Galveston.

This company has made an excellent impression by its work, and has booked many return engagements for this and next season. Special mention should be made of the singing of Constance Balfour, which has been a notable feature of the appearances.

## LOS ANGELES BARITONE ENGAGED AS SOLOIST OF NOWLAND-HUNTER TRIO



EDWIN HOUSE, BARITONE

LOS ANGELES, CAL., April 3.—Edwin House, baritone, who has made his home in Los Angeles, Cal., is engaged for a number of appearances this year with the Nowland-Hunter Trio. Mr. House has a very fine baritone voice and is an excellent artist. He is assisting Mr. Nowland in the organization of the Los Angeles Center of the American Music Society.

## Students Receive Choir Positions

A number of pupils of Lillian Sherwood Newkirk, whose studio is at No. 163 West Forty-ninth street, New York, have obtained choir places dating from May 1. Among them are Alice Smith, a soprano pupil, who has been chosen from a number of voices tried for soloist at the Washington Park Methodist Episcopal Church, Bridgeport, Conn. Mrs. Charles Wing, another pupil, has been re-engaged at the Norwalk Methodist Episcopal Church as soprano. Mrs. W. W. Stone, contralto, has accepted the solo place at Grace Protestant Episcopal Church, Norwalk. Miss Lucy Gray has been engaged for the South Norwalk congregation choir as solo contralto. Charles Wing will be solo bass at Trinity Protestant Episcopal Church, South Norwalk. Mme. Newkirk speaks in high terms of her young soprano pupil, Miss Clare Jaeger, daughter of Mr. and Mrs. Otto Jaeger, of Montclair, N. J.

## Jomelli Sings in Boston Easter Sunday

Mme. Jomelli has been secured by the Handel and Haydn Society of Boston to take part in the presentation of "The Redemption" on Easter Sunday. She will then proceed at once to Syracuse, where she sings with the Dresden Philharmonic Orchestra on the following evening.

## HAMMERSTEIN HAS NOT DECIDED ABOUT MESSENGER

Campanini's Successor Not Yet Chosen—  
Famous Paris Conductor Attracted  
by Plan

Although Oscar Hammerstein has said that nothing has been settled and that nothing would be settled until he goes abroad, rumor has been busy regarding the engagement of André Messager, at present Director of the Paris Opéra, for the chief conductorship at the Manhattan Opera House.

"What about going to New York?" he was asked recently in Paris.

After mentioning his five-year contract with his present employers he went on to say: "I like Hammerstein. I admire his methods. I should like to work with him to promote French opera in America. If I left here, however, it would be only by paying an indemnity for breaking the contract."

"Moreover, I think there is a tremendous future for grand opera in the United States. There he is unhampered by political intrigue, business rings and gangs of commission agents, for, so far as I understand, Hammerstein in his work has been able to keep clear of all this wretched side of the operatic business and give chief importance to artistic considerations."

"You know well enough that my relations here are not pleasant. Political influence weighs so heavily on Paris opera. What with that and other forms of favoritism, you can imagine I have not a free hand in an artistic way. Then, too, the strain is awful. For twelve months out of the year it is continuous work and worry."

He was somewhat surprised as to how

his name came to be mentioned as a probable successor to Campanini. "I've no word from Mr. Hammerstein since he was here last Summer. Not a line has passed between us."

"If I went to New York I should not only have time to direct the French operas, but could have the opportunity to compose more French operas, which I can't do at all now."

He mentioned the fact of Lina Cavalieri having been engaged to sing "Thaïs" at the Paris Opéra in the place of Mary Garden, who will rest.

## MISS DELLA ROCCA'S SUCCESS

Gifted Violinist Re-engaged to Give Recital in Englewood, N. J.

One of the most attractive of the young violinists now before the public, and one who is making splendid headway toward permanent success, is Giacinta della Rocca. Recently she gave a recital in Englewood, N. J., presenting the following program:

"Cradle Song," Brahms; "La Folia," Corelli; "Bacchanal," "La Donzatrice," "La bella Contadina," "Mazurka," all by Severn; "Serenade," Schubert-Remenyi; Fantasia from "Faust," Sarasate; "Zephyr," Hubay; "Zapateado," Sarasate; Finale from "Concerto," Mendelssohn.

Her performance on this occasion was so successful that she was re-engaged in the same city for another recital in connection with the Easter service at the West Side Presbyterian Church on April 11.

Miss della Rocca studied under Massart and Sauret. She has appeared as soloist with Sousa's Band and at the Klein Sunday "Pops."

Heinrich Knote, the Munich tenor, has been making the rounds of the German cities giving concerts.

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## FRANCES HEWETT BOWNE WINS LAURELS

San Francisco Soprano Established  
in New York Ranks of Con-  
cert Artists

One of the latest singers, hailing from the Far West, to win the favor of concert audiences in the East is Frances Hewett Bowne, who, after one season in New York, has established herself firmly in the ranks of concert artists. Her list achievements up to date is notable.

Under Paul Steindorff, the eminent San Francisco musician, Miss Bowne received her early training, appearing for six years in grand opera at the Tivoli. It was during this splendid experience that the young soprano gave early evidence of exceptional musical genius. Those who were competent to render judgment advised her to continue her studies in the East, and as a result she came to New York to study at the Institute of Musical Art.

Mme. Matia von Niessen-Stone, now of the Metropolitan Opera House Company, and a singer and teacher of the first rank; M. Alfred Giraudet, the eminent French instructor of operatic singing, and George Henschel were her tutors in New York, and under such excellent auspices there is little wonder that Miss Bowne made remarkable advancement in the work she had chosen. Dr. Frank Damrosch, director of the institute, and William J. Henderson, critic of the *Sun* and a lecturer at the institution, have both put themselves on record as commending in high terms the work of this young artist. Mr. Henderson has selected her to illustrate his lectures, as her voice is particularly adapted to illustrative purposes.

Professionally, Miss Bowne has already done much. She has been engaged twice by Alfred Hallam as soloist in "Elijah," with that director's choruses, and as soloist for the special musical services at the Brick



—Photo by E. F. Foley.

## FRANCES HEWETT BOWNE

Presbyterian Church and St. Peter's Episcopal Church.

Last year Miss Bowne appeared as soloist at one of Dr. Damrosch's Symphony Concerts for Young People. This season she has appeared frequently, giving recitals, and in oratorio and concerts. Her most recent engagement was on Sunday in Poughkeepsie.

Miss Bowne has been engaged as soprano soloist at the Tompkins Avenue Congregational Church, in Brooklyn, and Clarence Eddy, musical director of that church, purposes presenting a series of the standard oratorios next season, so that the young soprano will have ample opportunity to show her attainments.

## BOSTON GIRL'S SUCCESS

Beatrice Wheeler Appearing in Grand  
Opera in Naples.

BOSTON, April 5.—Friends in this city of Beatrice Wheeler, who is singing for her second season at the San Carlo Opera House, in Naples, Italy, have received word from her that she expects to visit Boston during the coming Summer. Miss Wheeler's mother is spending the season with her in Naples, and has written of her daughter's success in various operas this season, including "Carmen," "Aida," in which she sings the part of *Amneris*, and in "Mefistofele" and "Thais." Her season began early in December and will end the latter part of April.

Miss Wheeler is a Boston girl, and studied exclusively in this country with Mme. Emma Howe-Fabri. In Naples she has studied with Sebastiani. Next season she expects to sing at the Costanzi Theater, in Rome. Her success in opera in Italy has been noteworthy and she is one of several American girls who have recently gone to that country to enter the opera field.

D. L. L.

## Buffalo Pianist Plays in Wheeling.

WHEELING, W. VA., April 5.—Jaroslaw de Zielinski, of Buffalo, played an engagement in this city, where he was the house guest of Mr. and Mrs. George A. Laughlin, of Echo Point, recently. Mrs. Laughlin entertained a large company of society people, who were most liberal in their applause of Mr. de Zielinski's playing, as well as of the singing by two of Wheeling's talented singers, Miss Davidson and Miss Graham. The program was as follows:

Prelude, Op. 84, No. 2 (Chaminade); Prelude (Palumbo), Mr. de Zielinski. "Ich Grolle Nicht" (Schumann), "Long Ago" (MacDowell), Miss Davidson. Preludes, Nos. 20, 21, 22 and 23 (Chopin); Nocturne, Op. 62, No. 1 (Chopin), Mr. de Zielinski. Old Italian Air (Rizzelli), "Chanté, Riez, Dormez" (Gounod), Miss Graham. Gavotte in ancient style, Bourée, with Alternativo (de Zielinski); "In the Southland," Mr. de Zielinski. "My Heart at Thy Sweet Voice" (Saint-Saëns), Miss Davidson. Fantasie, Op. 143 (Godard). Ballade, Intermezzo, Scherzo Finale, Mr. de Zielinski.

## Gilchrist's New Oratorio Heard

Under the direction of Walter Henry Hall, the choir of the Cathedral of St. John the Divine sang last Thursday night in Synod Hall Dr. W. W. Gilchrist's new oratorio, "The Lamb of God," which was

heard here for the first time. A large audience listened with interest and evident enjoyment. The soloists were Inez Barbour, soprano; Evelyn Fogg, contralto; Walter H. Robinson, tenor, and the Rev. Pascal Harrower, narrator. Felix Lamond was at the organ and Gustav Dannreuther played the incidental violin solos.

## BAND MUSIC IN WASHINGTON

President Will Hear Marine Organiza-  
tion in Concerts on the Speedway.

WASHINGTON, April 2.—The famous United States Marine Band, the musical organization that takes part in nearly all of the functions at the Capitol where band music is required, will give a series of concerts on the Speedway south of the White House grounds during the coming Spring and Summer. The President and Mrs. Taft will appear at each concert. They will be held on Wednesday and Saturday afternoons between the hours of 5 and 7 o'clock.

For many years the Marine Band concerts just before sunset, on Summer afternoons on the White House grounds and the Capitol plaza, have been a pleasant feature in Washington life, these occasions bringing out a large crowd of orderly and well-dressed persons, especially young men and young women.

These concerts will be continued this year. It is expected that these functions will bring out a large number of persons in carriages and on horseback.

## The Sondheims' Two-piano Recital

A recital for piano compositions by the Misses Ottye and Juliette Sondheim, assisted by Francis Alda, of the Metropolitan Opera Company, pleased a friendly audience in the Astor Gallery of the Waldorf-Astoria Hotel last Thursday afternoon, bouquets and liberal applause rewarding the efforts of the artists. Richard Hageman, of the Metropolitan Opera Company, was at the piano.

Mme. Alda sang an aria from Puccini's "Le Villi," and songs by Bemberg, Böhm, Catalini and Tosti. In response to much applause she added Beach's "The Year's at the Spring."

The instrumentalists played Saint-Saëns's variations on a Beethoven theme, Chamade's "Le Soir" and "Le Matin," Duvernoy's "Feu Roulant" and a paraphrase upon the "Tannhäuser" overture, all of which were performed with much brilliancy.

## Huss Concert Postponed

Owing to the sudden death of Mrs. Huss's mother, Mrs. William Hoffmann, the concert which Mr. and Mrs. Henry Holden Huss had arranged to give with the assistance of Alwin Schroeder, in Mendelssohn Hall on the afternoon of April 19, has of necessity been postponed until next Fall. One of the features of the program was to have been a new cello sonata which Mr. Huss had just completed and dedicated to Mr. Schroeder.

## Gives Him Pleasure to Help Its Success

BERKELEY, CAL., March 29, 1909.  
To the Editor of MUSICAL AMERICA:  
I enclose my subscription for your paper. You can hardly realize what a great pleasure it gives me to help you to its success.  
PAUL STEINDORFF.

MR. SPALDING'S LAST  
RECITAL OF SEASONNew York Audience Applauds  
Noted Violinist—Alfredo  
Oswald Assists

Albert Spalding and Alfredo Oswald were greeted by a large audience at their last recital of the season at Mendelssohn Hall Tuesday evening, March 30. The program was as follows:

Beethoven, Kreutzer Sonata: Adagio sostenuto; Presto; Andante con variazione; Finale-Presto. Bach, Adagio and Fugue in G Minor. Lalo, Andante from the Spanish Symphony. Debussy, Second Arabesque. Piano Solos: Schumann, Romance, and Mendelssohn, Schnell und Beweglich. Violin: Beethoven, Romance in G; Benda, Caprice; Schubert, "The Bee"; Wieniawski, Polonaise in A.

Mr. Spalding is making rapid gains in his art. The highly imaginative first movement of the "Kreutzer" he played with rugged strength and vigor. This first movement lends itself to interpretation by the youthful spirit which is naturally imaginative and virile, and these qualities Mr. Spalding brought in a great measure to his interpretation. The second movement was very beautifully played, but he will probably interpret it in a more intimate manner later on. Its demands upon the mellowness of maturity are greater than those of the other movements. The Finale was dashingly played and with beautiful shading in the slower portions. Altogether, the performance was a great advance over Mr. Spalding's playing of the Sonate in Boston very early in the season.

Mr. Oswald brought sympathy, strength and understanding into his interpretation of the piano part, besides a very adequate technique. In his playing one forgets the player for the music; his own ardent love of the music is compellingly conveyed to the audience.

Mr. Spalding played the unaccompanied Adagio and Fugue in a truly masterly style, crisp, broad and finely rhythmic. He was rewarded for this by three recalls. He brought out some pearly and melting tones from the Debussy, but the Arabesque is apparently an early work of the composer. Some of Mr. Spalding's best and warmest playing was revealed in the Beethoven Romance. His octave work in the Wieniawski was remarkable for its accuracy and purity.

Mr. Oswald again made a great success, and was compelled to give several encores after his group. The program was, altogether, a worthy close for this series of recitals. There has been a steady growth in the numbers and enthusiasm of the audience.

## Meriden Orchestra Organized

MERIDEN, CONN., March 29.—Thirty of the best musicians in this city have organized a symphony orchestra with George Swift as director. At the first meeting the following officers were chosen: President, Alfred Hirschfeld; secretary and treasurer, Norman G. Barber; advisory board, Harry Bradford, Fred Bourque, N. G. Barber, Fred Kahl, John Hill, Alfred Hirschfeld, Henry Felix and George Swift. Fred Kahl, of Wallingford, is concertmaster.

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## THE WORLD'S GREATEST OPERA CITY

W. J. Henderson, the New York *Sun's* eminent musical critic, has voiced in the April issue of *World's Work* his belief as to this city being entitled to the title of "The Greatest Opera City in the World."

In his argument he says in part: "There is no public more greedy for the opera than those of New York, which includes music-loving visitors from all over the United States. The more the impresarios offer, the more the public desires. Subscriptions increase every year, despite the fact that the quality of the performances is not so good as it was a few years ago."

"In the season of 1903-04 the Metropolitan Opera Company gave ninety-one performances. It might readily have been supposed that the desire for opera was fully met, but the opening of the Manhattan Opera House speedily proved this not to be the case."

"Observers of musical affairs quickly learned that the large number of people who had, up to that time, been unable to secure desirable seats in the Metropolitan were perfectly willing to go somewhere else."

"The advent of the new opera house made no difference in the fortunes of the older house. Its subscription was larger and its season longer than ever before. A total of 230 performances of opera in one city almost justifies the criticism that we are opera mad, especially when this shows an increase of more than 100 per cent. in four years."

"In recent seasons the performances at

the Metropolitan have been distinctly better in quality than typical representations in Europe, particularly true of the German operas, under the highly successful direction of Andreas Dippel."

"The superiority of the European houses in the general perfection of their productions is due to their ability to give many more rehearsals than can be had here. Our two opera houses have to keep on with their regular performances while preparing new works."

"The astonishing feature is that the productions here are so good. The presentation of a novelty is a tremendous event abroad. Here it is an incident. The final decision in the matter seems to be that, whereas the European opera houses surpass ours in the elements of scenery, chorus, stage management and orchestra, neither in the past or the present have the typical European opera houses pretended to offer such casts as those heard here."

"The salaries paid the principal singers in New York are in advance of the fees paid in Europe."

"There is in New York an opportunity to see the opera presented as well as elsewhere, in greater variety, and to see it as cheaply, although the productions cost more. The American public is as eager for it as any other public, and, in their own way, as exacting, and year by year becoming more appreciative."

Karl Klein, in his second violin recital in Mendelssohn Hall, New York, on Tuesday afternoon, April 13, will have on his pro-

gram the Handel Sonata in E Major and also the Paganini Concerto in D. Bruno Oscar Klein, who will be the accompanist, will be represented on the program by one of his own compositions, entitled "In the Realm of the Blessed." Nearly a dozen other numbers will complete the program.

### MINNEAPOLIS QUARTET'S WORK

Western Organization Meets with Cordial Reception in Northwest

MINNEAPOLIS, April 3.—The Minneapolis Symphony Quartet—Fram Anton Korb, first violin; Franz Dicks, second violin; Olaf Hals, viola, and Carlo Fischer, cello—are meeting with great success on their three weeks' tour of the Northwest, being greeted with large audiences at each concert and receiving such enthusiastic receptions that numerous encores are required.

The quartet has done excellently during the season just finished, and has introduced many important works to the Minneapolis public. A good example of their programs given here before the beginning of their present tour is the following: Quartet, op. 74, No. 1, Haydn; Aria for contralto, "Amour viens aider," Saint-Saëns; "Lucia," Fantasie, St. Lubin; Quartet, op. 24, Grieg; contralto solos, "Calm as the Night," Bohm; "Love the Pedlar," German; cello solo, Etude, op. 25, No. 7, Chopin; Quartet, "Love Scene," Raff, and "The Mill," Lent.

### SINGS NEGRO SONGS

Elizabeth Pattee Wallach Gives Successful Lecture-Recital

ATLANTIC CITY, April 3.—Elizabeth Pattee Wallach, contralto, appeared twice last week in lecture-recitals of negro songs, old folk-tunes and modern compositions. The audience rooms were crowded on each occasion, and were most appreciative of the excellent work of Mrs. Wallach. She has been re-engaged for further concerts here.

The Sunday soloists at the Steel Pier were Vesta Williams Potts, contralto; Dorothy Johnstone, harpist, and Signor Rinaldi, cornet.

The choir of the Ascension P. E. Church, A. E. Weeden, organist and choirmaster, performed Stainer's "Crucifixion" during Lent.

John K. Wetmann, assistant concertmaster of the Philadelphia Orchestra, now directs the orchestra at the Hotel Chelsea. The players are all picked men from the Philadelphia organization. L. J. K. F.

## REPERTOIRE SWELLED BY EIGHT NEW WORKS

At Least that Number of French Novelties to Be Produced at Metropolitan

There are to be at least eight new French operas produced at the Metropolitan Opera House next season. These include "Le Chemineau," by Xavier Leroux, adapted from the play of Jean Richepin, which was produced as "The Wayfarer," by Otis Skinner; "Ariane et Barbe Bleue," by Paul Dukas, and based on Maeterlinck's play of the same name; "La Vie d'un Poète," by Gustav Charpentier, which is a continuation of the story of "Louise"; "La Légende de Tristan," a new Tristan opera by Claude Debussy, and two short operas by the same composer, which by contract with him must be produced on the same evening. They are "La Chute de Maison Usher" and "Le Diable dans le Belfort." French works announced last season but not produced are "L'Attaque du Moulin," by Alfred Bruneau, and "La Habanera," by Raoul Laparra. There will also be a revival in French of "Mignon," which was sung last in Italian.

Other novelties will be "Pique Dame," by Tchaikowsky, which could not be given this year owing to the illness of Caruso, but will be revived next Winter in Italian. All the scenery and costumes are ready. Another novelty left over from last year will be "King's Children," which Englebert Humperdinck will have finished by that time. It is probable that this opera will be one of the first to be sung next season. It will be conducted by Alfred Hertz. Gertrude Farrar and Carl Jörn, if he is able to arrange his contract abroad, will have the leading rôles, while the composer will come to this country again to superintend the production. He was here first at the introduction of "Hänsel und Gretel" at the Metropolitan.

Toscanini is to make his principal Wagnerian production "Lohengrin," while it is possible that he may also elect to show his powers as a conductor of German music in "Der Freischütz" and "Euryanthe." Von Weber's opera has not been sung in New York for some years, and Toscanini is anxious to conduct it. Some of the new French works will be sung first at the New Theater, but given on alternate Saturday nights at the Metropolitan.

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## THE EARLY STRUGGLES OF MY CAREER

Written for "Musical America" by Giovanni Zenatello

It may surprise people to learn that, while undoubtedly I must have been born with a voice intended to develop into a tenor, it was due solely to my own persistency that I ever appeared in opera, or, indeed, sang in public in any line of musical work as such. Had I been content to accept the verdict of my first teachers I should probably have continued singing as a baritone, and have been forced to content myself with a modest career, for since my voice is not a baritone, how could I have succeeded to any great extent as a singer of baritone rôles? And this is how it all came about:

I sang as a child; I always wanted to sing, and had a good contralto voice. For a year I was a member of a church choir, but, very fortunately for me, when I was twelve years old I was advised to give up all singing, and wait until my voice was developed. I had a striking instance of the danger of continuing singing in my own family. My elder brother had a better voice than mine, a high, clear soprano. He, too, sang in church. Unfortunately, he continued using his voice until he was nearly fifteen years old. Then, when his voice changed, the beauty of it was gone forever. It developed into a bass, but of no quality or range. I cannot too strongly advise young people to spare their voices, to wait until the mature voice is developed before singing, and also before using it. Singing as a very young child may not hurt the voice if great care is taken, but there is always the danger.

At seventeen, when the question of my serious vocal study was discussed, the first teacher to whom I went for lessons in my native city of Verona trained my voice as a baritone. His reasons for this he stated as follows:

"Your voice is absolutely undeveloped. If you force it now you will run the risk of losing it. Study music suited to a baritone, and then, with time, if your voice is really a tenor, it will develop naturally, and you can sing the high tones without danger of straining."

This was all very well, but I was determined to be a tenor. I felt that I was one. Yet it was solely as a baritone that I worked under this, my first teacher. Then came the day when, after having with much difficulty at last obtained the reluctant consent of my father to study for the stage, I departed for Milan, to enter the famous conservatory of that city. Alas! The teacher to whom I was assigned pronounced me, without hesitation, a baritone, and as such I continued working with him for three years, silenced, but still not convinced. When finally I was judged ready for an operatic debut and commenced making the rounds of the various agencies of Milan, trying to secure an engagement, my discouragement was great. As a baritone my voice was of no great volume, naturally

enough, since that was not its proper range, and I was not considered for any really first-class company. I finally secured an engagement for small baritone rôles with a cheap company giving performances in one of the smaller theaters of Naples. But before this I made my first and only appearance as a bass.

When I went to Milan to study I was but scantily supplied with money. My father did not in the least approve of my desire to adopt the stage as a career; he greatly preferred that I should study law, for which profession he had destined me. Although he finally consented to my wish, he gave me no liberal allowance, and I was too proud, under the circumstances, to ask for more. I was accordingly often hard pressed for money. Not long after my arrival in Milan a fellow student told me of an opportunity to make a little. A phonograph company in that city was anxious to secure singers to make records for them; my friend had made several, and offered to take me and introduce me to the manager. He did so, and I was asked what my voice was. In spite of my own private opinion and ambition, I had learned by that time to say baritone, and accordingly declared myself as such. But the manager received my reply with small favor.

"We have all the baritones we want," said he. "Can't you sing some bass aria?"

I demurred, but my friend urged me to try, and as I was anxious to earn the money I consented. Accordingly I sang the big aria for bass, *Infelice*, from "Ernani." My singing of it was satisfactory, the record was made, and I received the first money I ever earned as a singer, a much smaller sum than would be paid now to any one for making a record, since at that time the process for reproducing a large quantity of disks from one record was not perfected. Each record, each cylinder, must be made by actual singing. Years afterward I tried to find that bass record and buy it, but it had been lost or destroyed.

After securing my first operatic engagement I repaired to Naples, and here I sang for some time, always as a baritone, but gradually attempting more important rôles. I think few opera singers can boast of my experience with the opera of "Carmen," for instance. First I sang the rôle of one of the smugglers in that opera, then was promoted to that of the brigadier, later to that of Escamillo, and long after I had left that first company I sang the tenor rôle of *Don Jose*, now one of my favorites. I think I have sung every male rôle in the opera. People have asked me why I do not sing the rôle of *Don Jose* here in New York, but the reason is very simple. The work is, I understand, always given in this country in French, and I am absolutely un-

willing to sing in that language, for I consider it very detrimental to the proper placing of the voice, and apt to interfere with it even in the thoroughly trained artist.

All the time that I was singing with the company in Naples my idea that I was in reality a tenor never left me; in fact, I became more and more convinced of it, more and more anxious to take up that line of singing.

I must have been a nuisance to my friends and acquaintances at that time. I pestered them to hear me sing, I sought out vocal teachers and begged their advice. Many of them agreed that my voice was a tenor, and urged me to study as such, but my own lack of confidence stood in my way. Although ever since beginning my vocal work I had sung for myself various arias and songs written for tenor, after doing so I was frequently so fatigued that I would become frightened. Of what use would it be for me to attempt to appear in public as a tenor if I became so tired after merely singing the music over in private? Still I renewed my attempts. Then came the opportunity. Had it not been for the circumstance, who can say how much longer my struggles with myself, my waverings and uncertainties might have lasted?

On a certain day the performance of Leoncavallo's "I Pagliacci" was advertised, with myself in the baritone rôle of *Tonio*. That afternoon the tenor was taken suddenly ill, and there was no other in the company who knew the rôle and could replace him. Boldly I presented myself to the manager, and announced that I was willing to undertake it. He laughed at the idea.

"You are crazy!" said he briefly. "You are a baritone; they would not listen to you even if you could get through with the music."

With unusual confidence I persisted. Finally, merely because otherwise he would have been forced to close the theater for that evening, he reluctantly consented to what must have seemed to him an utterly hopeless and ridiculous undertaking. I appeared in the tenor rôle, I made a hit, received more applause than had ever fallen to my share as a baritone; the manager was delighted. But I was too alarmed to be happy. At the end of the performance my old terrors had assailed me. I was very tired. Were all my hopes and ambitions then to be ended once and for all? I knew very well that a career as a tenor would be out of the question if each per-

formance were to leave me as exhausted as I was after that one attempt.

With fear and trembling I sang for the second time the same rôle. I was less tired. The third time it was still better, and then, and only then, did I feel perfectly confident that I was at last on the right track. From that day my career as a baritone was at an end. Although some have condoled with me on that period of my career as wasted time, I do not think so. I acquired stage experience (I had a repertoire of twenty baritone rôles), and without straining my voice. But my difficulties were by no means over after my successful appearances as a tenor. For three years I sang in Catania, Syracuse, and in small cities in the South, learning new rôles all the time, and acquiring more experience, gaining a certain reputation, although strictly local. I had not enough money to risk giving up these engagements and going to Milan to wait until I could secure a better one. I was still unwilling to apply to my father for assistance. At last I had saved enough money to warrant the risk. I returned to Milan and began studying with one of the best teachers of that city, working on the tenor rôles that I had already sung, meanwhile visiting agencies and trying to obtain a really first-class engagement. My former friends and fellow students were inclined to be skeptical and sneer when they heard that I had returned as a tenor. But critics, however surprised, when they heard me sing pronounced my voice to be of the true tenor timbre.

Before I had been in Milan three months my vocal studies were ended, for I secured an engagement with a first-class company, although to sing in a small city, Suzzara, the title rôle of Cilea's opera, "Andrea Chenier." I sang, made a hit, a number of managers went to hear me, and then at last my career was assured. Since then I have sung at Malta, Lisbon, in South America, at La Scala, Milan, as well as in numbers of other Italian cities, in Covent Garden, London, where I return this year, and now in New York.

But my struggles, the unhappy period through which I passed before entering upon the career for which I was destined, have made me take the greatest interest in young singers who are struggling towards the goal of their ambitions even as I struggled. It is for this reason that I have founded a school of music in my native Verona, and each year I give a certain number of operatic performances for the benefit of this conservatory which bears my name. It was especially gratifying to me that in 1906, at the Exposition of Milan, the prize offered for the best choral singing was won by the choral class of the school. Five hundred students are now enrolled in the various classes.

*Giovanni Zenatello*



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## AMERICAN BOY SUCCEEDS IN PRAGUE

### Albany Tenor Makes Contracts for Appearances in Vienna After End of Present Contract

PRAGUE, AUSTRIA, March 25.—Alfred Piccaver, the Albany boy who left the Metropolitan Opera school of New York for Prague, Austria, has made a great success in the rôle of *Pinkerton* in the production of "Madama Butterfly" by the Kings Royal Opera Company at the King's New German Government Theater in Prague.

Mr. Piccaver has developed remarkably in voice and personality and has received much favorable comment from the German critics for his work in "Faust," "Romeo and Juliet," as *Fenton* in the "Merry Wives of Windsor" and in "Madama Butterfly."

This former Albany church singer who is only twenty-three years of age is one of the stars of German opera in Prague. He has a three years' contract with the Kings Royal Opera of Prague, and following has a six years' contract with the Royal Opera of Vienna.

The various papers, in speaking of the performance of "Madama Butterfly," commend Mr. Piccaver's voice and style. He sings dramatically and displays a tenor of even quality and sweetness. One of the most noteworthy features of his work was the excellent command of shading which he made apparent in this appearance.

B. R. L.

### Orchestra "Pops" in Toledo

TOLEDO, O., April 5.—The Toledo Symphony Orchestra, Arthur W. Kortheuer, director; Jean A. Parre, concertmaster, has planned a series of five Sunday evening concerts at the new Auditorium. The first program presented the first movement of Beethoven's Third Symphony, Tschaiowski's Chanson sans Paroles, "Aragonaire," from Massenet's "Le Cid"; "Remembrance," by Kortheuer; "Zug der Frauen," from "Lohengrin"; a Waldteufel waltz and Nicolai's "Merry Wives of Windsor" overture. The soloist was W. E. Van Dorn, cornetist.

### Baltimore Musician Composes Mass

BALTIMORE, April 5.—Felice S. Iula, the young Baltimore composer, whose harp playing received commendation at the recent inaugural ceremonies at Washington, has written a mass which will be given its first production at St. Leo's Catholic Church, April 18.

W. J. R.



MR. PICCAVER AS "PINKERTON"  
An American Tenor Who Was Unanimously Commended for His Singing in "Madama Butterfly"

### Calvé Will Return with New Rôles

Emma Calvé sailed for Europe from New York last Saturday. She said she was going for a long rest and that she would sing next season.

"I am going to my villa in the South of France," she said. "My season has been a successful one, so successful that I am happy, even if I am leaving America. While in the South I had throat trouble, but soon recovered. My concert tour was pleasant, and I am well satisfied with my work."

"Following the rest period I will return with several new operatic rôles, one of which will be from a Massenet work. I will not say at this time under whose man-

agement I will be, nor do I care to mention the new rôles I will sing.

"I am going to sing, and not teach," adding, with a smile, "I believe I am too young to teach."

### Dan Beddoe's Important Engagements

Dan Beddoe, one of the most popular tenors now singing in concert and oratorio in America, has filled many of the more important engagements of the present season and has aroused the greatest enthusiasm wherever he has appeared, both by the beautiful quality of his voice and his consummate skill in its management. Among the engagements which he has yet to fill are those with the Jersey City Arion Society, the Apollo Club of Chicago, recital in Steubenville, O., oratorio in Milwaukee, a tour with the Thomas Orchestra in May, and four days at the Sangerfest in Madison Square Garden, New York, in June. He has just sung with the Arion Society and the Philharmonic Society, of New York, the latter under the direction of Gustav Mahler.

Mr. Beddoe is a pupil of Eleanor McLellan, whose methods are exemplified by his singing.

### Seymour Pupils' Recital

The pupils of Mr. and Mrs. Edmund Seymour gave a recital at the studio, No. 131 West Fifty-sixth street, on March 23. Among those who appeared several may be specially mentioned. Hazel Card, violinist, displayed much temperament and talent; Edythe Armstrong, a coloratura soprano and a perfect trill; Belle Felton, pianist, a fine touch and technique; Mrs. Frank Duffy, soprano, a voice of power and excellent quality; May Bethune, a pleasing soprano. Mabel Armstrong and Louise Biggers won much applause in duets. Bessie Johnson, Elsa Weaver, Frieda Beugger, Leo Taaffe, Rena Ray and Jane Murray also appeared. The studios were crowded with an enthusiastic audience.

### Trusts "Musical America" Will Remain Ever as It Is

BALDWIN SCHOOL OF MUSIC, MORRISTOWN, N. J., March 27, 1909.

To the Editor of MUSICAL AMERICA: Enclosed find \$2 for this year's subscription to your very interesting and valuable paper, which is thoroughly enjoyed by myself and my pupils. Trust MUSICAL AMERICA will remain ever as it is. Wish you success. SIDNEY A. BALDWIN, Director.

Luigi Mancinelli's "Paolo e Francesca" achieved only a *success d'estime* at its recent *première* at La Scala.

## WESTERN ORCHESTRA ON EXTENSIVE TOUR

### Minneapolis Organization Will Spend Six Weeks in Canada and the Western States

MINNEAPOLIS, April 2.—The third annual spring festival tour of the Minneapolis Symphony Orchestra will open at Winnipeg, Man., Monday, April 19. The tour, which will last six weeks, will be the most important ever undertaken by the orchestra.

The festival at Winnipeg, which is known as the Western Canada music festival, will continue for three days, and the orchestra has also been engaged for festivals in Iowa City, Ia.; Galesburg, Ill.; Monmouth, Ill.; St. Joseph, Mo.; Kirksville, Mo.; Columbia, Mo.; Topeka, Kan.; Wichita, Kan.; Baldwin, Kan.; Lawrence, Kan.; Des Moines, Ia.; Sioux City, Ia.; Omaha, Neb.; Lincoln, Neb.; Mitchell, S. D.; Brookings, S. D.; Huron, S. D.; Aberdeen, S. D.; Valley City, N. D.; Grand Forks, N. D.; Duluth, Minn.

A number of cities where no festivals are to be held will also be visited and orchestral concerts given. Among them are Fargo, N. D.; St. Cloud, Minn.; Mankato, Minn.; La Crosse, Wis.; Kansas City, Mo.; Moberly, Kan.

A notable quartet of vocal soloists will accompany the orchestra on the entire tour. Louise Ormsby, soprano, and Esther May Plumb, contralto, of New York; Garnett Hedge, tenor, and Arthur Middleton, bass, both of Chicago, are the artists engaged.

Mr. Oberholfer will conduct all of the orchestral concerts during the tour, and a part of the choral concerts, though productions of some of the choral works will be under the direction of local conductors. Among the choral works to be given will be Handel's "Messiah," Mendelssohn's "Elijah," Haydn's "Creation," Gounod's "Redemption," Goring-Thomas's "Swan and Skylark," Grieg's "Olaf Trygvasson," Cole-ridge-Taylor's "Hiawatha's Wedding Feast" and "Death of Minnehaha," and Mendelssohn's "Hymn of Praise."

The symphonies to be performed during the tour are Beethoven's Fifth, Tschaiowsky's Fifth, Dvorák's "From the New World," Mendelssohn's "Italian," Schubert's "Unfinished" and Goldmark's "Rustic Wedding."

E. B.

T. Godfrey Scott Buhrman has been appointed organist and choirmaster of the Adams Memorial Church, New York City, and Alice Gordon Don organist and choir director of the Methodist Episcopal Church, Ridgewood, N. J.

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## ECHOES OF MUSIC ABROAD

COVENT GARDEN'S managerial heads have seen fit at last to give their blindly trusting public a hint of their plans for the annual "grand" season, to open on the 26th of this month—a few days earlier than usual—and close at the end of July. Last year's first-night will be duplicated, which means that Luisa Tetrazzini as the irrepressible *Violetta* will demonstrate anew for England's King and Queen and the other bejewelled box-holders how comfortably robust a dying consumptive may look.

The schedule arranged indicates an important change of policy. As three cycles of the "Ring" and several performances of "Die Meistersinger" were given in January and February, during the season of opera in the vernacular, the Royal Opera Syndicate is devoting chief attention to the Italian and French schools now. With the single exception of "Die Walküre," therefore, there will be no German works at all this new season.

Five novelties are scheduled for production, four of them French. Persistent clamoring for "Louise" and "Pelléas et Mélisande" has gained its point, and, in addition to these, Raoul Laparra's "Habanera"—which the Metropolitan has as a left-over till next season—Saint-Saëns's "Samson et Dalila," from which the ban was but recently removed, and Baron d'Erlanger's "Tess," the only one of the novelties to be sung in Italian, are promised.

Emmy Destinn, who is to reappear during the first week in "Madama Butterfly," will create *Tess* in the London première, and with her will be Leo Slezak, the Bohemian tenor of the Vienna Court Opera, who spent the early part of the season in Paris, studying the French and Italian repertoire with Jean de Reszke. Later on Miss Destinn will undertake for the first time the rôle of *Tosca*. In addition to "Tess," Slezak will sing in "Otello," "Aida," and "Les Huguenots." The name part of "Louise" will be entrusted to Mme. Edvina (Mrs. Cecil Edwards), the Canadian soprano who made a Covent Garden début last Summer and has since been studying further with Jean de Reszke. *Desdemona* in "Otello" will also fall to her lot.

At Debussy's special request, Edmond Warnery, of the Paris Opéra, has been secured as *Pelléas*, while the *Golaud* will be Bourbon, of the Théâtre de la Monnaie, Brussels. The *Mélisande* is not yet announced. "La Habanera" will introduce a new French soprano named Marie Béal, and a new tenor, Charles Fontaine, will be brought over from Lyons to be *Dalila*, Kirkby-Lunn's first *Samson*, in which rôle Charles Dalmorès will subsequently replace him, besides singing *Julien* in "Louise" and *Don José*.

Melba will be missed this season from the stage where last year she celebrated the twentieth anniversary of her début. Mme. Tetrazzini, however, will appear frequently in the rôles she sang there last Spring and Summer, with "La Sonnambula" as the one addition to her repertoire. In the isolated performances of "Die Walküre" Minnie Saltzman-Stevens, the American whose *Brünnhilde* début in January launched her on a career of rare promise, will make the transition from the *hoch-dramatisch* to the *jugendlich-dramatisch* by essaying *Sieglinde*. Another American soprano on the list is Edith De Lys, engaged as a result of her début on the same stage in the Fall of 1907.

Maria Kousnietzoff, of the Imperial Opera, St. Petersburg, who sang at the Paris Opéra last year, will be a new *Juliette*, *Marguerite* and *Mimi*; Tina Desana, who attracted attention here last Spring when she sang with the Abramson Opera Company, will be a "second" to Emmy Destinn; and Charles Gilbert's wife, Mme. Gilbert-Lejeune, has also been signed.

The tenors are unusually numerous. Besides those already mentioned, there will be Giuseppe Anselmi; Leliva, from St. Petersburg; John McCormack, Walter Hyde and Maurice d'Oisly as a British trio; Grassi, of the Metropolitan, and Zucchi, Mario Sammarco, Charles Gilbert, Antonio

Scotti, Armand Crabbé and Gianoli-Galletti are old friends among the baritones and basses, who include, as well, Albert Huberty, from Nantes, and Murray Davey, an Englishman, as newcomers; Vanni Marcoux, of Brussels, and Scandioni.

Cleofonte Campanini and Ettore Panizza again have charge of the Italian operas. Hans Richter will conduct "Die Walküre," while for the French works Maurice Fugara, for the last five years at Nantes, who goes to Lyons for next season, has been engaged.



THE SCHUMANN-HALIR-DECHERT TRIO

One of the most potent chamber music forces in Berlin is the trio composed of Georg Schumann, the pianist, and director of the Berlin Sing-Akademie, who is well known in this country as the composer of the popular "Liebesfrühling" Overture and other orchestral works; Carl Halir, the violinist, revered by all aspiring violin students and for years the second violin of the celebrated Joachim Quartet; and Max Dechert, a 'cellist of high standing in the German capital.

The season's repertoire embraces, in addition to the five novelties, "Die Walküre," "Tosca," "Manon Lescaut," "Madama Butterfly," "La Bohème," "Otello," "Aida," "Traviata," "Rigoletto," "Faust," "Romeo et Juliette," "La Sonnambula," "Carmen," "Les Huguenots," "Andrea Chenier," "The Barber of Seville," "Cavalleria Rusticana" and "I Pagliacci."

IF *Thais* is a fair test of the power of personality to "get over the footlights," it looks from here as if the Bostonians were going to have another Mary Garden when Lillian Grenville comes home to be one of the pioneer singers of the Hub's Opera.

This young New Yorker has lately been following up her conquest of Naples as well as Athanaël in the San Carlo première of the Massenet opera with a series of appearances at the Costanzi in Rome. The Eternal City gave her a welcome to be proud of; its subsequent approval will speed her on her way north to Nice, where, at the composer's request, she is to create *Marcella* in Giordano's new opera of that name. *Ophélie* was the rôle that first brought her prominently before the public of Nice, Milan and Brussels.

While she was singing *Thais* in Naples a new Hammerstein soprano was making Warsaw's opera-goers familiar with Massenet's lyric portrait of the Alexandrine courtesan. This was Carmen Mélis, who will join the Manhattan company next Fall. Warsaw reviews speak of her "attractive appearance and pretty voice."

For obvious reasons, comments on the appearance invariably precede the verdict regarding the voice in criticisms of *Thais*. That she received her voice training from Mario Sammarco's teacher is an advance note of significance.

ALL honor to Finland! That unhappy little country has established a precedent which will make "the Great Unrecognized" of the composers of other lands wish they had been born Finns—to say nothing of putting to shame its European

neighbors and proverbially rich American cousin.

It has long been a custom of the Senate of Finland to award prizes of \$300, \$400, \$600 and \$1,200 every year to the most distinguished of its sons in art and letters. This time it has provided its creative musicians with a new stimulus by making Jean Sibelius the first beneficiary of a "rente d'honneur." This pension, assured to Sibelius for the rest of his natural life, amounts to \$1,000 in the year—a guarantee of generous proportions in a country in which the material necessities of existence cost little.

Sibelius, who is fairly well known to patrons of orchestral music in this country, has taken but one step as yet into "the early afternoon shadows of the forties," as

gave the American her opportunity to sing the rôle for which she is best fitted—*Juliette*. Her *Romeo* was Giuseppe Anselmi.

A day or two later, as *Mimi* in a gala performance of "La Bohème," she held her own against the lusty lungs of Feodor Chaliapine as *Colline*, Charles Rousselière as *Rodolphe*, Gilly as *Marcel* and Pini-Corsi, who comes to the Metropolitan next year, as *Benoit*. The only adverse criticism, and obviously one of great moment, objects to the substitution of a blue bonnet for the pink headgear mentioned in the text.

THE four-figures-a-night tenors at the New York opera houses can smile patronizingly at the terms of Thomas Salignac's new contract with the Opéra Comique. This favorite of the Parisians has been re-engaged by Albert Carré for the next ten-month season at \$1,500 a month, with ten performances a month stipulated. This guarantee of \$150 a night equals the highest figure reached by Mary Garden when she was at the Opéra Comique. It is prima donna salary in Paris.

Director Carré's wife already has her plans made for the eventuality of her husband's being asked to assume control of the Grand Opéra, replacing MM. Broussan and Messager. The fair Marguerite, whose voice and style demand a small frame, declares that she would not go over to the larger institution with her husband. Instead, she would become a travelling "guest," playing short engagements in the other Continental centers.

The tenor Alvarez, who was not re-engaged this Winter when his contract with the Opéra expired, has been filling a special engagement of two weeks at the Théâtre Lyrique de la Gaité, under the Isola Brothers' management. He and Marie Delna, most conspicuous and independent of French contraltos, have caused a revival there of Meyerbeer's "Le Prophète."

By way of protesting against the extinction of this race of high-voice males, Fernand Lemaire, a son-in-law of Lucien Fugère, the veteran bass-baritone, has been making a stir in Nice as a new tenor to be reckoned with. His principal success thus far has been made in the title part of the original version of "Le Jongleur de Notre-Dame." Papa Fugère has been singing *Boniface* to his Juggler.

CHORAL novelties are the order of the day in London. At its last concert in Queen's Hall the London Choral Society, under Arthur Fagge's baton, introduced Charlton T. Speer's setting of Macaulay's "Battle of Lake Regillus" and gave the first local performance of Julius Harrison's "Cleopatra"—the prize cantata of the last Norwich Festival—as well as the second part of Granville Bantock's "Omar Khayyam."

A week later London's youngest choir, the Queen's Hall Choral Society, organized at the beginning of the season by the Chapells, featured Hubert de Bath's hitherto untried "Wedding of Shon Maclean." Then Paul Puget's "Ulysses and the Sirens" and Meyer-Helmund's "Forest Song" were heard for the first time in England. Gounod's "Gallia" and Grieg's "Autumn Storms" completed the program conducted by Franco Leoni.

UNDAUNTED by the premature demise of Dr. Naylor's Ricordi-prize opera, "The Angelus," Samuel Coleridge-Taylor, of "Hiawatha" fame, is working away on his first opera, which is to be entitled "Thelma." It has no association with Marie Corelli's novel of that name, however, as the composer assures the London *Evening News*.

"The title is the name of one of the principal female characters," he explains. It is a three-act work, and the libretto has been written by George Wells. My friends have always urged me to turn my attention in this direction. Apart from my own work, I sincerely regret, for many reasons, that the scheme for a National Opera House has fallen through. It is not encouraging to native composers that there should be difficulty in getting a work of this kind produced. Negotiations are still going on, however, for the production of "Thelma" in London." J. L. H.

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**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

## NOTICE OF REMOVAL

Owing to the great increase in its business, the offices of "Musical America" have been removed to the fine new building at

**505 FIFTH AVE.**

between Forty-second and Forty-third streets, New York City.

## Journalism vs. Commercialism

The official announcement has finally been made to the effect that the credentials issued by former Secretary of State Root to M. A. Blumenberg, as delegate from the U. S. Government to the forthcoming International Music Congress at Vienna, have been cancelled by Secretary of State Knox, and that Oscar G. T. Sonneck, Chief of the Bureau of Music of the Library of Congress, has been selected to replace Mr. Blumenberg as the official representative of this country. The appointment of Mr. Sonneck will meet with general approval, as he is a man of the highest character, who will impartially represent our musical interests at the congress.

The storm of protest which arose from all parts of the country the moment the announcement was made of the Blumenberg appointment has more behind it than personal antagonism. It means a general uprising against not only that spirit of commercialism which Mr. Blumenberg has always represented, but more particularly against the methods which he employed in the various publications and enterprises in which he was interested.

For a man to have the right to claim that he issues a newspaper, he must be able to show that there is a demand for his publication, on the ground that it fulfills a usefulness. Having thus created readers, he may, with full liberty, appeal to advertisers for patronage. This is practically the definition laid down by the U. S. postal officials as to the primary condition necessary to entitle a publication to go through the mails at the pound rate.

When a man, however, openly announces that he will notice only such people and

such performances as advertise with him; when he furthermore adopts methods which have become a scandal not only in this country but abroad, he puts himself outside the class of newspaper men, and proclaims himself as nothing more than a commercialist, ready to sell his paper from cover to cover, and when, furthermore, he uses methods which will always be condemned by decent men, his unfitness to represent either the honorable profession of journalism or the musical interests to which he makes his appeal, is self-apparent.

The action of the State Department in canceling Mr. Blumenberg's appointment will have a far-reaching effect.

It means a long stride towards decency in musical journalism. It will do much to strengthen the hands of those editors who by their enterprise, their good and clean work, have deserved the respect as well as the patronage of the musical world. And it should certainly go far to arouse those who still continue to patronize publications which may have some power for harm, but whose power for good perished long ago, to the serious responsibility they incur.

## Paderewski Did Not Pay

In the course of an article on Paderewski in the La Crosse, Wis., *Tribune* of March 23, Isidor Tippmann, a well-known musician, says:

"A New York musical paper has for a long time devoted columns to the alleged degeneracy of Paderewski's art and printed his program, which, as this sheet stated, was identically the same in a large number of his concerts. But now this same paper sings Paderewski's praise in all possible and impossible keys, and there are some who say that the pianist paid the paper a large sum of money to obtain peace. It seems difficult to believe this of Mr. Paderewski."

The attacks on Mr. Paderewski in the sheet in question continued for a long period. *MUSICAL AMERICA* is in a position to state that they resulted from a refusal on the part of the distinguished pianoforte house which was interested in Mr. Paderewski's tour to pay a large sum of money which was demanded by the editor of the sheet in question from a representative of the pianoforte house, in Paris, some time ago.

*MUSICAL AMERICA* is also in a position to state authoritatively that Mr. Paderewski did not pay one cent to the sheet in question, directly or indirectly. He is not that kind of a man. The fact that the paper which had abused him suddenly turned around and lauded him with the most fulsome praise is an old trick, intended to make it appear that if so great an artist and strong a man as Paderewski had to come up to the "captain's desk" and settle, lesser lights would find it advisable to follow his example.

## A National Lesson

The great surprise of the musical season has undoubtedly been the phenomenal success of Dr. Ludwig Wüllner. We have had many analyses of his art, many of them very able, but it still remains to point out what is the specific cause of this great success. Those who thought that they understood the existing conditions in America, and who knew something of Dr. Wüllner's quality, predicted failure from the start. They said that America worshipped what Mary Garden calls the "Golden Voice," and that there was not the slightest possibility that Dr. Wüllner could succeed here. The question will clear itself somewhat if we look first at the condition which has prevailed in the United States, and, second, at what Dr. Wüllner did when he came into that condition.

Never has America waked up to the fact that a song should have a real poem back of it. Thousands upon thousands of songs have been heard generation upon generation throughout America. Most of these songs have been based upon poems so

trivial, wishy-washy, thoughtless and colorless that they have demanded nothing that could rightfully be called "interpretation." Singers should have been unwilling to sing most of them. Doing so, however, the best thing they could do was to sin further, and bury the foolish words under a chaos of garbled enunciation. The public accepted meaningless poems. But as there was nothing in them to interpret, it did not demand an interpretation. The great American public has never known that there was such a thing as interpretation to demand. Thinking that a beautiful voice was all, that is all it has asked.

Even when a song had a good or a great poem, the prevailing habit of singing the notes and not singing the poem kept the poem from revealing itself. The American people have never heard the words of songs, have never been shown the meaning of the poems of songs. We are speaking in the broadest way, omitting notable exceptions here or there. The song art in America has not been the poetic art that it can and should be. It has been a mere matter of vocal sound. This crass and unformed condition has endured so long with little betterment that the American people have practically ceased to take notice of the words of songs. "Waw claw raw baw joy" was actually heard from a singer for "Wait till the clouds roll by, Jenny," and there was no demurring voice. In the past decade there has been a great influx of better poems into American song literature. There have been notable, great and popular artists who have shown what good enunciation and dramatic interpretation are. But the tide was too great to be stemmed by normal methods. The emergency required something extraordinary, a counterweight at the other extreme.

Into this situation came Dr. Wüllner. He sang in a foreign language, it is true, but there is an enormous German population in America, and most Americans know some German. But the important points are these: He sang only songs with real poems—poems with genuine thought, imagination, feeling in them; poems calling for real interpretation. He sang every word and syllable in such a manner that every man, woman and child in the audience knew precisely what it was. And more than this, he not only brought forward the meaning of the poem, he brought it forward with quadrupled intensity—he exaggerated it. He trained all the guns of enunciation, facial expression, tone variety, posture, upon the expression of the poem. Even persons who did not understand the language felt that they could understand Dr. Wüllner.

King Stork among the frogs had no better opportunity than Dr. Wüllner to make a sensation. The matter is as simple as that. At last the whole poetic intention under the song had not only forced its way through and become as plain as the sun in the sky, it now blazed with Arizonian heat. The country needed such a poetical scorching to wake it up. Dr. Wüllner provided it, and the country accepted it.

Considerations of vocal quality have had nothing to do with the matter. The whole phenomenon of Dr. Wüllner's success rests upon the sudden birth, through himself, of the popular American realization of poetry, not tone, as the basis of song. The conditions were wholly ripe for the landslide in Dr. Wüllner's direction. There need be only one Dr. Wüllner, but he was needed badly. Only a poetic extremist in song could counteract America's unpoetic extreme in song. When this disturbance is over the country will begin a new era of song. It will begin to demand real poems in its songs. It will demand a due measure of interpretation for them. And it will begin to appreciate those who have for some time been singing and interpreting none but truly poetic songs.

Hamburg critics say that Edyth Walker has proved that the name part of Strauss's "Elektra" can be sung, and sung well.

## PERSONALITIES



Sybella Clayton

The constantly growing list of American musicians who are winning recognition in Europe is again augmented by the name of Sybella Clayton, of Salt Lake City, who has studied five years in Berlin with Alberto Jonas, with whom she began her piano work from the beginning. She made her debut in Berlin February 25, in Beethoven Saal, with the Philharmonic Orchestra, playing three concertos: Tchaikowsky's B flat; Variations Symphonique of César Franck, and Liszt's E flat. Miss Clayton is reported to have made a brilliant success through her masterful technic, her beautiful tone and the *Wiedergabe* of the works.

**Eames**—On the evening of the 13th of March, 1889, an unusual excitement was caused at the French capital by the first appearance at the Grand Opera of a young artist as the heroine in "Romeo and Juliet." The young lady had never been seen on the lyric stage, and was wholly unknown. The following morning the press and the musical public united in a chorus of praise of Emma Eames, the latest transatlantic prima donna.

**Hinckley**—Among other athletic sports to which he is given, Allen Hinckley is a good boxer. He says that it was James J. Corbett who first inspired him with a desire to take up this art. Having seen the pugilist, he was struck by his gentlemanly appearance, so in contrast to the usual type, and sought out Corbett's teacher forthwith, determined to become proficient. He did attain decided proficiency in boxing, and has never entirely abandoned it, although not able to keep in the best of practice.

**Howard**—Among the many American girls who are winning fame in European opera houses should be mentioned Kathleen Howard, leading contralto at the opera house of Frankfurt-am-Main. Her interpretation and singing of the rôle of *Carmin* have been especially praised this winter. Miss Howard is a pupil of Oscar Saenger.

**Korb**—The new violinist of the Minneapolis Symphony Quartet, Fram Anton Korb, was formerly concert master of the Kain Orchestra, in Munich.

**Bourdon**—An old French musical periodical, *L'Art Musical*, in its issue of October, 1897, said: "Rosario Bourdon, aged twelve, who is leaving Paris, gives promise of becoming a noted violoncellist." Mr. Bourdon is now the leader of the 'cellos in the St. Paul Symphony Orchestra.

**Slezak**—It is not at all improbable that Leo Slezak may come here next winter, in spite of the extravagant demands that he made last year. He wanted then \$2,000 an appearance and the expenses of himself and a retinue of five. Probably he has changed his ideas since that time. He has not sung at all during the last season. It will not be at all surprising to find his name on the list of tenors at the Metropolitan Opera House next winter.

**Bellincioni**—It was to describe Gemma Bellincioni, the Italian soprano who is coming to the Academy of Music next winter that the somewhat overworked term "singing Duse" was first invented.



## SCHUMANN-HEINK CAPTIVATES BERLIN

Famous Contralto Gives Notable Performance—Several American Musicians Come Into Prominence

BERLIN, March 30.—Thursday of last week was another red letter day for the Berlin concert-goers. Mme. Schumann-Heink gave her second recital in the Philharmonic Hall. She was in excellent voice, and sang with consummate skill and authority. The glorious diapason tones of her wonderful voice rolled out through every nook and corner of the big auditorium. Her triumph was but an intensified repetition of the first concert with this distinction, the program was better. It was a model of program building. She opened with a group of six Mendelssohn *lieder*, "Das erste Veilchen," "Da lag ich unter den Baumen," "Gruss," "Der Mond," "Gondolied" and "Frühlingslied." This master would be more often sung and better appreciated no doubt if we had more artists like Mme. Schumann-Heink to sing his songs.

Then followed the wonderful "Frauenliebe und Leben" of Schumann. The diva was original in the depth of feeling and sympathy she reached in this magnificent cycle. The audience would have heard it again gladly.

She closed the printed program with three numbers from Schubert: "Litaney," "Der Doppelgänger" and "Rastlos Liebe." As encores were heard the "Sapphic Ode," dedicated to her by Brahms, and Chadwick's "Danza." The piano was closed and locked and the lights turned out before the audience dispersed.

The Blütner Orchestra forges ahead and

Myrtle Lee, from Mitchell, S. D., has been attracting the attention of the critics in Berlin this Winter by her marvelous voice and musical ability. She comes of a musical family consisting of seven members, who have concertized extensively in the Middle West, and are known as the "Northwestern Nightingales." Her first public appearance was at the early age of two and one-half years. Her early training was at the Dakota University, and three



MISS VON ENCKE

This St. Paul Soprano Succeeds Marcella Craft at the Kiel Opera

years ago she came to Berlin on a leave of absence, where she has pursued a thorough course at the Stern Conservatory in piano, voice, theory and languages.

W. S. B. Matthews, the noted teacher and eminent musical critic, has always taken a particular interest in Miss Lee's musical development, and recently wrote an extensive eulogy of her in the *Musician*, as a pioneer worker in music in South Dakota. He prophesied for her a brilliant career as a pianist, but she has come into her own in Berlin as an interpreter of songs. Her course in the Corelli School of Vocal Training has been a thorough one, and judging by her several public appearances in recital, with orchestra and in church here, and her warm reception from public and press, she will more than "make good" on her return to the States this Fall. She will tour Europe during the Summer months, after which she will return to take up choir and concert engagements and open studios of voice teaching.

Jeanne Rowan, of New York, will make her Berlin debut next week with the Blütner Orchestra, under Richard Burmeister, her European teacher. She will play Schubert's "Wanderfantasie" (Liszt arrangement) and the Liszt Concerto Pathétique, Burmeister arrangement.

JASON MOORE.

### "The Elijah" Given in Katonah

KATONAH, N. Y., March 29.—The Katonah Choral Club, Alfred Hallam, director, sang Mendelssohn's "Elijah" at its ninth annual concert on March 12. The soloists were Mrs. Walter Bowne, soprano; Pearl Benedict, contralto; Everard Calthrop, tenor; Reinald Werrenrath, bass, and Master Grant Austin, soprano. Robert J. Winterbottom was organist and Frederic G. Shattuck pianist. The second quartet parts were taken by Mrs. George H. Ely, Mrs. E. W. Terhune, E. Leonard and H. Yeager.

### The Newest Musical Paper

LOGANSPOUT, IND., March 18, 1909. To the Editor of MUSICAL AMERICA:

Enclosed please find subscription to your paper. It is the newest musical journal I have ever seen. I thoroughly enjoy it.

Mrs. EDGAR B. McCONNELL,  
Supervisor of Music.



MYRTLE LEE

South Dakota Musician Who Is Attracting Attention in Berlin

continues to hold the public interest in its youthful enterprises. Sunday evening, with Olga Weltmann, pianist; Emil Severin, singer, and Ferdinand Neisser, conductor, a program of eight interesting numbers was given in Blütner Hall. Weber, Beethoven, Löwe, Reinecke, Schubert, Hofmann, Massenet and Grossmann were represented on the program.

Miss Von Encke, a brilliant St. Paul soprano, has been engaged at Kiel to take the place of Marcella Craft, the American soprano, who is going to the Munich Opera this Fall. Miss Von Encke recently sang a "Gastspiel" of *Sieglinde* without an orchestra rehearsal, and was immediately engaged. Her success was pronounced. She is a pupil of Emanuel, of St. Paul, and Kapellmeister Buchwald and Régisseur Dahn of the Berlin Hofoper.

Mlle. Anny Van Velthuyssen, who has been awarded the "premier prix" for piano and composition at The Hague Conservatory, and who studied at Brussels last year with the distinguished Belgian pianist de Grief, has been sent by the Dutch Government to Berlin to finish her studies with Vernon Spencer. Mlle. Berthe Racine, of Geneva, is another new arrival in the Spencer Studios.

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Your country has produced some excellent pianofortes, and I do not wish to seem to say anything derogatory of any of them, but my personal preference among the great makes decidedly favors the Weber.

Yours very truly,

VICTOR MAUREL.

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### "ELIJAH" IN MT. VERNON

Dr. Hallam's Society Gives Second Concert of Fourteenth Season

MOUNT VERNON, N. Y., April 3.—The second concert of the fourteenth season of the Mount Vernon Musical Society, Alfred Hallam, director, took place at the First Presbyterian Church on March 16. The soloists for "The Elijah," which was the work sung, were Mrs. Walter Bowne, soprano; Pearl Benedict, contralto; Everard Calthrop, tenor; Dr. Carl E. Dufft, bass, and Master Grant Austin, soprano. The assisting quartet was Mrs. Frank Hickok, Eloise Barker, Dr. E. Santley Butler and W. P. Banning. The organist and pianist were Dr. Percy J. Starnes, of Albany, N. Y., and Frederic G. Shattuck.

The solo and choral numbers of this work were exceptionally well sung. The chorus rendered its part with a fine precision and a responsiveness to the director that produced excellent results.

The body and quality of tone were alike imposing.

### Clemens-Littlehales Recital

Clara Clemens, contralto, and Lillian Littlehales, cellist, will appear together in recital in Mendelssohn Hall on Tuesday evening, April 13. The program will consist principally of classic and modern songs by Miss Clemens, some with obligato, and the Galliard Sonata for cello.

### SCOTTISH MUSIC HEARD

Worcester Musicians Give Unique Program—Many Student Recitals

WORCESTER, MASS., April 1.—A concert of Scottish music was given in the Union Church on Tuesday, March 23, under the direction of Mrs. Mary Welton. The attendance was large and the performance creditable. Marguerite Pearson, a pupil of C. M. Loeffler, of Boston, played two violin numbers.

The violin pupils of Grace Darling repeated on Saturday, by request, the program given two weeks previous, and this evening gave a joint program with the piano pupils of Eleanor B. Salandir, both of which entertainments were largely attended.

M. E. E.

Thomas Evans Greene Engaged for Boston

BOSTON, April 5.—Thomas Evans Greene, tenor, has been engaged as one of the soloists for the next concert of the People's Choral Union, April 25, in Symphony Hall, at which Mendelssohn's "Hymn of Praise" and Gounod's "St. Cecilia Mass" will be produced.

D. L. L.

The Paris Opéra is rehearsing Saint-Saëns's "Henri VIII." for production in June, with Maurice Renaud and Félicie Litvinne in the principal rôles. The title part is one of Renaud's favorite impersonations.

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## FEDERATION CLUBS' PHILANTHROPIC WORK

Scholarships Supported and Many Charity Concerts Given by Women's Societies

MEMPHIS, April 4.—The Amateur Music Club of Chicago, Ill., gave a concert for the Scholarship Fund on March 15, which was a success both artistically and financially. Many requests come to this club from various charitable organizations of the city for benefit concerts. Many poor girls seek musical education through the help of the club, and it was for this fund that the recent concert was given. The program was in charge of Mrs. Courtney Campbell, Agnes Pillsbury and Howard Krum.

The newest club in the federation from the Southern section is the Music Study Club of Selma, Ark. Mrs. Clement Ritter is the president and Mrs. G. B. Smith, secretary.

The Ladies' Friday Musical of Jacksonville, Fla., heard Arthur Hartmann, the noted violinist, in concert on April 1. The club will close a most successful year in May. At the May meeting a free concert will be given, all selections being from Mendelssohn, whose 100th birthday was celebrated last month. Mrs. Montgomery Corse has made for the past year a most successful leader, and Mrs. Charles Smith has filled the office of corresponding secretary admirably.

The philanthropic department of the Beethoven Club of Memphis, Tenn., will give the next concert to the old ladies in the Mary Galloway Home. The last of the series of ten concerts by this department in the charitable institutions of the city will be an Easter program which will be given at the County Poor and Insane Asylum on Easter Sunday.

NOLA NANCE OLIVER.

### Chicago's Operatic Prospects

CHICAGO, April 5.—F. Wight Neumann, the Chicago impresario, announces that the coming two weeks' season of grand opera

by the Metropolitan Opera Company of New York, at the Auditorium, commencing Monday evening, April 12, promises to be one of the most successful seasons of grand opera ever given in Chicago. The money received from mail orders up to date amounts to over \$100,000. The social and financial, as well as the artistic success of the season is assured, judging from the mail orders.

C. E. N.

### Choral Societies to Join Forces

YORK, Pa., April 5.—The choruses of the Baltimore and York Oratorio Societies will combine in the presentation of Saint-Saëns's "Samson and Delilah," in the Lyric Theater, Baltimore, Monday evening, April 19, and in the local opera house Thursday evening, April 22. Each rendition will be under the direction of Joseph Pache, the conductor of the organizations. The choruses have a total membership of 400.

Aside from their work, which will be accompanied by the Boston Festival Orchestra, a chorus of 350 school children will sing Brahms's Cradle Song and other selections. The soloists will be George Hamlin, tenor; Gwyllim Myles, baritone; Oscar Hunting, bass; Florence Mulford, contralto, and Grace Bonner Williams, soprano.

W. H. R.

### Cecil Fanning's Fine Season

Very few young American singers have had the success that Cecil Fanning has had, in this, his third season. At the Plaza Hotel on the evening of March 25 Mr. Fanning filled his fifty-ninth engagement for this year, and twenty more engagements are still to be filled before July, including two performances of the title rôle in Elgar's "Caractacus," at Oberlin, O., with the Damrosch Orchestra; one performance of *Valentine*, in "Faust," with the Tuesday Musical Club of Akron, O.; a song recital at the May Festival at Davenport, Ia., etc. Mr. Fanning is always accompanied by H. B. Turpin, and these two musicians, by their combined artistic work, have gained an enviable position in the concert fields of America and England.

### Elwes Sings at Colony Club

Gervase Elwes gave a public song recital at the Colony Club last Friday afternoon. His program consisted of selections by Handel, Thomas Greaves, Purcell, Brahms, Poldowski, Amherst Webber, Vaughn Williams, Roger Quilter and old French and English airs.

The opera season at Palermo, Sicily, came to an end with a performance of Mascagni's "Amico Fritz" early in March. The city has been deserted by foreigners since the earthquake, and the Opera suffered accordingly.

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## GEORGIA KOBER GIVES RECITAL IN CHICAGO

William H. Sherwood's Assistant Entertains a Musical Audience with Excellent Program

CHICAGO, April 5.—Georgia Kober, a handsome young woman and a pianist of ability, who has spent her entire professional life under the direction of William H. Sherwood, and represents his style as significantly, probably, as any one in the



GEORGIA KOBER.

A Well-Known Chicago Pianist and Teacher

country, gave an entertaining concert last Tuesday evening. She is thoroughly musical, and revealed a number of fine pianistic traits, winning from the instrument a full tone of pleasing quality. Her phrasing is judicious, barring an occasional tendency to overexaggerate in details; her interpretations had the strength of logic and were fully appreciated by a distinctly musical audience.

The program opened with a Mendelssohn group, including three selections, and was followed by the Beethoven Sonata Pathétique, op. 13. The adagio was beautifully

given; in fact, all the slow movements of the evening received from her most careful and sympathetic work, and she was not at a loss for brilliant effects as well. She played four Chopin numbers—Etudes, op. 25, No. 7, and Etude, op. 25, No. 2, particularly were both charmingly given. Two very pleasing novelties presented were "Exhilaration," a charming study from the scholarly and prolific pen of William H. Sherwood, that was given *con amore*, and "Caprice," by Francis L. Moore, a young Chicago pianist and composer, indicated a graceful and charming capacity for melody. The third meritorious novelty of merit was Arthur Foote's Poem No. 2, "The Lion and the Lizard," drawn from the "Rubaiyat of Omar Khayyam." For her final selection Miss Kober gave "Arabesque" and "Reverie," by Debussy; and "Rhapsody," by Dohányi, which showed her phrasing and tonal quality in brilliant style. She was the recipient of many beautiful floral tributes.

C. E. N.

### Nordica Neglects Lawsuit

BOSTON, April 1.—Lillian Nordica seems more interested in her concerts than in contesting the will of Vannie F. Allen, her aunt, who died recently in Malden, disposing of an estate estimated to be worth over \$100,000. So far, the case has been called three times in the Probate Court and Nordica has not been present. Alexander McGregor, of Malden, has been appointed Special Administrator until the case is finished. Nordica, who was cut off because, in the opinion of her aunt, she had money enough, says she doesn't care so much about the money as she does about the clause which stipulates that none of the money be used in aiding any church or religious institution. Mme. Nordica feels that this constitutes a direct slap at her ancestry, which included a notable New England evangelist.

### New Haven Orchestra's Last Concert

NEW HAVEN, CONN., April 5.—The last of the series of symphony concerts by the New Haven Orchestra was given on March 30 under the direction of Dr. Horatio Parker, with Laura Coombs as assisting soloist. The program contained the "Coriolanus" overture, by Beethoven; excerpts from Wagner's "Parsifal," and the "Scotch" symphony of Mendelssohn.

W. E. C.

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## ROYAL SWEDISH BAND IN NEW YORK DEBUT

Vendes Artillery Regiment Musical Organization Affords Pleasure to Scandinavians

Swedish New York found opportunity to display its patriotism and at the same time hear the music of the dear Northland on last Sunday evening, when the Royal Vendes Artillery Regiment Band of Sweden, under Musical Director John Ekblad, made its American debut in Carnegie Hall.

The vast auditorium was literally crowded. From "Yen Yenson" and his humble spouse, who peered over the heads of the gallery gods on to the diminished forms of their countrymen on the stage far below, to the wealthy occupants of the boxes, the ninety-and-nine as well as the hundredth of Swedish music lovers were present.

The band appeared in full parade uniform. One part of the program was played on the brass instruments which are in use when the band, mounted, does service in the field with the regiment. The other half was given on string instruments.

The program included little save Swedish composers, but Sousa's "Stars and Stripes Forever" was played as an extra number. The concert wound up with the American National Hymn.

Selections from Södermann's "Maid of Orleans," Hallstrom's "Mountain Bride," and Södermann's "Wedding of Ulfasa," all operas by Scandinavian composers; Södermann's "Missa Solemnis," and the Swedish Army Taps were warmly applauded.

Hilda Mattson, a soprano from the Royal Opera at Stockholm, wrought havoc with the feelings of her audience by singing a series of cradle songs and folk melodies, which most of those attending had heard from their mothers' lips when little children.

The Swedish Singing Society Lyran, under whose auspices the concert had been given, sang a number of songs.

The soldier-musicians are starting on a tour, during which they will visit all the large cities in the East, the Middle West and the Northwest, journeying as far West as Salt Lake City.

### Baltimore Orchestra Organizes

BALTIMORE, April 5.—The Orchestral Association of Baltimore has organized, with the following officers: F. H. Pluemacher, president; Isador Noah, vice-president; J. U. Isaacs, secretary; Philip G. Straus, treasurer; Alexander France, librarian. The board of directors consists of the above officers, Louis A. Pacetti and J. I. B. Connway. Theodore Hemberger is conductor. Mr. Hemberger is director of the German United Singers of Baltimore and the Germania Männerchor. Rehearsals are held at the home of President F. H. Pluemacher, No. 900 Madison avenue. W. J. R.

### American Buys a "Stradivarius"

BERLIN, April 3.—A Stradivarius violin, which has been used by Paganini, has come into American hands. The present owner, who is living in Munich, paid 30,000 marks for the instrument, which was in the possession of Herr Hosel, a member of a Munich orchestra.

## AMES CONSERVATORY CLUB IN INTERESTING CONCERT



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Clara Dutton-Thompson, Directress, Is Seen in the Middle of the First Row

### DIRECTOR LORENZ HONORED

Arion Society Distinguishes Leader on Latter's Anniversary

On the occasion of the third regular concert of the Arion Society was also celebrated the twenty-fifth anniversary of Julius Lorenz's career as conductor. Mr. Lorenz came from Glogau to succeed Frank Van der Stucken as leader of the Arion nearly fourteen years ago.

The occasion was made festive, first by the performance of a program composed exclusively of music written by Lorenz, and then by the presentation of a number of gifts to the popular conductor—a loving cup of silver from the society, a massive silver laurel wreath from the singing members of the club and a wreath of natural laurel from the officials of the festival of the Northeast Sängerbund, which is to be held here in June, of which Lorenz will be one of the two directors.

Besides the male chorus of the society, Corinne Rider-Kelsey, Daniel Beddoe, Frederick Wild and an orchestra took part in the concert, a feature of which was selections from an opera entitled "Gerrit."

Addresses were made by Dr. Gustav Scholer for the Arion, Louis Kaskel for the singers and Theodore Henninger for the United Singers of New York and the Sängerbund officials.

### E. R. Kroeger's Envious Record

ST. LOUIS, April 2.—The fifth of the Lenten pianoforte recitals by E. R. Kroeger was given on March 27, the program being devoted to the works of Schumann, Lieber, Leschetizky and Rubinstein. The sixth recital will occur on April 13 and will present compositions by Mr. Kroeger.

During the seventeen years of these recitals Mr. Kroeger has played from memory 525 pieces by eighty-one composers. These have been representative of all types of piano composition, and include the various forms, ranging from a prelude of three lines to a sonata of fifty pages. Twenty-three composers are American.

AMES, IA., April 2.—The annual concert of the Girls' Glee Club of the Iowa State College—Clara Dutton-Thompson, directress—occurred in the College Chapel on March 27. The club was assisted by Georgine Van Aaken, violinist, and Ingeborg Svendsen-Tune, pianist. A feature of the interesting program was the performance of Haydn's "Kinder" Symphony by the members of the club, assisted by Miss Van Aaken.

Those who participated were: Jessamine Byers, Alice Armstrong, Carolyn Grimsby, Grace Tinsley, Mabel Kingkade, Lillian Storms, Maud Myrick and Nell Davenport, sopranos; Amy Hoopes, Helen Thomas, Ethel Pike, Jessie Searle, Lora Richer and Clara Thompson, second sopranos; Laura Storms, Velda Wilson, Molly Searle, Harriet Pammel and Ruth Barrett, first altos, and Emily Cunningham, Mayme Wood, Carol Conger, Bessie Sidonstucker and Ethel Cessna, second altos.

### R. G. Weigester's "Studio Evenings"

The third of a series of "Studio evenings" which Robert G. Weigester is giving to his pupils for the study of song interpretation occurred last Friday evening in Mr. Weigester's Carnegie Hall studios.

The special topic for discussion was "The Singer's Temperament." The evening was the most interesting of the series given thus far. Practical examples of different phases of temperament were made by Bertha Wischusen, Sadee Rankin Finlayson, Martha Tuttle, Jane McNeil, Dr. Joseph Coleman and E. J. Perkins. Solos were also rendered by Evelyn Bellings, Florence Harmon, Emma Henning, Marie Deknatil, Albert Summerfield and Harry Delano Rooke.

### Kneisels End Baltimore Series

BALTIMORE, April 5.—The Kneisel Quartet closed its season at the Peabody Conservatory Friday afternoon with a splendid program, which consisted of Mozart's Piano Quartet in G Minor, with Harold Randolph at the piano; two movements from Debussy's string quartet in G minor; and Dvorák's Quartet in F Minor.

### LECTURE ON "PARSIFAL"

Anne Shaw Faulkner Gives Illuminating Discussion in Chicago

CHICAGO, April 5.—Anne Shaw Faulkner, a traveled educator and lecturer, who has earned an enviable reputation in various educational institutions in the Northwest as a lecturer, gave an illustrated exposition and discussion of the motifs and music of "Parsifal" last Thursday in Music Hall, that proved to be a source of pleasure and profit to her audience. Miss Faulkner, who has been a frequent visitor at Bayreuth, has been so steeped in the classic atmosphere of the Wagnerian shrine that she is professionally well equipped to give its last great and least understood work authoritatively. In introduction she gave a brief but comprehensive history of the great operatic establishment and its environment. Stereopticon views made this portion of her talk particularly interesting. She read the poetic version of the text, and the condensed version of the music was admirably provided by Marx E. Oberndorfer, a pianist of real interpretative ability. Miss Faulkner manages to give a very clear and comprehensive insight into the reasons of "Parsifal" creation, showing the subtle fascination of the Grail theme for Wagner and its association with "Tannhäuser," "Lohengrin" and the earlier works and its culmination in "Parsifal." C. E. N.

### The Flute and Flute Playing

Professor Dayton C. Miller, D. Sc., has published his own translation of "The Flute and Flute Playing," by Theobald Boehm, inventor of the modern flute, and during his lifetime royal Bavarian Court musician. The treatise is a thorough one, bearing as it does on the acoustic, technical and artistic aspects of the instrument. The tables of fingerings are easily understood, and will no doubt be of value to the flute player as well as interesting to the student of acoustics. The book is illustrated with half-tones and diagrams, and many annotations have been supplied by the translator.

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## KAISER STATUE PRIZE AT TITANIC FESTIVAL

A Chorus to Open with 8,200 Voices at National Song and Music Convention in June

Madison Square Garden will be the scene of the twenty-second triennial national song and music festival of the Northeastern Federation of Singing Societies, to be held under the auspices of the United Singers of New York from June 19 to 24.

Never in the history of song festivals have arrangements been made for a gathering of such magnitude as this event. Among the prominent features will be concerts rendered by a male chorus of 6,000 voices and an orchestra of 100 pieces.

Of special note will be the contest, open to the singing societies of the United States competing for the famous "Kaiser Prize," a statue donated to the United Singers by Emperor William. For the first time in the history of music festivals in America there will be competitive prize singing by American glee clubs for a prize donated by a well-known American citizen, for which clubs in the East and Middle West have been invited to compete.

Under the auspices of the Board of Education of the City of New York there will be a concert given with a chorus of pupils from the Normal College and high schools of 1,500 voices and a chorus composed of pupils of the elementary schools of over 4,000 voices. The first concert will be given with an opening chorus of 8,200 voices.

The Northeastern Federation of Singing Societies is composed of 182 societies, with a total membership of over 100,000, 10,000 of whom are active singers, which embraces the territory east of the Ohio and north of the James River.

Henry Wolfsohn has been appointed business representative of the organization.

Flattering inducements have caused Maud S. Gaudreaux, the well-known soprano, now connected with the choir of the Central

Presbyterian Church of Summit, N. J., to abandon her present position at the end of the current year for one as soloist at the Second Presbyterian Church of Elizabeth, N. J. Mme. Gaudreaux was engaged by the New York Symphony Society to appear at their concert at the Hotel Plaza on April 3, at which time she sang admirably part of the "Hänsel and Gretel" music.

## PROMINENT OPERA ARRIVALS

Loie Fuller and Henry Russell Here on Business of Boston Project

After an absence of seven years Loie Fuller arrived in New York on the *Amerika* last Wednesday evening. She proposes to install a new lighting system in the Boston Opera House, and she said she would give a demonstration of it in Boston two days later. She planned to return to England on the same vessel last Saturday.

Miss Fuller will have charge of the ballet at the new opera house, and will return with a corps of fifty young women, who will inaugurate a new school of dancing, departing from the ballet movements, which are declared out of date.

Arriving on the same vessel, Henry Russell brought with him fifteen young women who will be heard in the chorus of the Boston temple of music. He said that the principal singers will arrive in the Autumn.

## Looks Forward to Every Copy

MERIDIAN, MISS., March 27, 1909.

To the Editor of MUSICAL AMERICA:

I enclose my subscription. For three years I have been a constant reader of your paper, and look forward to every copy. Wish you continued success.

EVELYN RIVERS.

Vienna refuses to take kindly to Debussy. Two of his nocturnes for orchestra, played at a recent concert there under Oskar Nedbal's direction, met with an icy reception.

## GRANVILLE PUPILS SING EXCELLENTLY AT RECITAL

Many Young Students of the Prominent Teacher and Baritone Show Their Attainments

The tenth recital of the advanced pupils of Charles Norman Granville, the well-known baritone and vocal instructor, was held last Wednesday evening at Mendelssohn Hall.

Pinsuti's "Spring Song," sung by thirty voices, was an agreeable first number on the program. Julia Quattlander, soprano, then sang two songs by Van der Stucken and Hildach respectively, which demonstrated her vocal ability and natural talent. Minard Lozier, tenor, sang an air by Cole-ridge-Taylor in a manner highly satisfactory. Elizabeth Louise Hanan, soprano, then sprang a vocal surprise by singing with professional finish Ronald's "The Rosy Morn" and Beach's "The Year's at the Spring." Both numbers were apparently much to the liking of the audience, which occupied a large part of the hall.

Helen M. Sommers, contralto, rendered the arioso, "La Mort de Jeanne d'Arc," by H. Bemberg, with a richness and sympathy of tone highly grateful.

An aria from Massenet's "Herodiate," by Mrs. Jennie Hebbard-MacLaury, served to introduce another soprano of merit.

Fanning's "Song of the Vikings" began the second part of the program, the thirty voices in chorus resounding sonorously through its measures.

The aria, "These Are They," from Gaul's "Holy City," was sung with good execution by Ethel Scott Lockwood, soprano. Another artistic treat was the singing of the prologue to "Pagliacci" by R. Norman Jolliffe, baritone.

Elsa Harris, soprano, offered Delibes's "Les Filles de Cadix" with good expression that was equalled by the rendering of an air of Schubert's by Mme. Louise Scherhey, contralto. Mr. Granville ended what was a most enjoyable entertainment by opening the flood gates of his wealth of baritone beauty in a well chosen number.

Charles Gilbert Spross played the accompaniments with much taste.

## Christine Miller's April Dates

PITTSBURG, April 4.—Though Christine Miller, contralto, has had the busiest season of her career, April bids fair to surpass all other months of the present year. Miss Miller begins the month in Chicago with the Apollo Club on the 5th, when the Bach B Minor Mass will be given, with the assistance of the Thomas Orchestra. On the 15th she will make her first Cincinnati

appearance with the Orpheus Club. Dr. Arthur Mees has engaged her for "The Elijah" in Orange, N. J., for April 22. During the last week Miss Miller will sing six times with the Pittsburg Festival Orchestra, under the direction of Carl Bernthaler. The recital dates for this month include Butler, Pa., Fairmont and Clarksburg, W. Va.

## RUSSELL PUPIL SINGS

Alice Van Nalts Gives Song Recital in Music Hall, Newark, N. J.

NEWARK, N. J., April 1.—Alice Van Nalts, contralto, soloist of the First Presbyterian Church of Summit, N. J., and a pupil of Louis Arthur Russell, gave a recital in Music Hall on March 24. The occasion was one of the regular student musicales by pupils of the Metropolitan Schools of Musical Art. Miss Van Nalts was assisted by Mr. Russell as accompanist, and sang the following varied and exacting program:

G. Donizetti, "O My Fernando"; Felix Mendelssohn, "The First Violet," "On Wings of Song," "Spring Song" (Op. 34); Chas. Gounod, Romanza and Flower Song, from "Faust"; Alex. von Fielitz, "O Irmingard," "Dreams of Roaming," "Resignation"; G. Donizetti, "It Is Better to Laugh" (Lucrezia); G. Bizet, Sequedille "Carmen"; S. Rosa, Canzonetta; G. F. Handel, "Lascia ch'io Pianga"; Von Fielitz, "Grauer Vogel ueber der Haide"; R. Franz, "Ich habe in deinem Auge"; Ch. Gluck, "Live without My Euridice" (Orpheus); Joh. Brahms, "Sunday"; Geo. W. Chadwick, "O Let Night Speak of Me"; L. A. Russell, "Beneath the Stars"; Chas. Willby, "Stolen Wings"; Margaret Lang, Irish Love Song; W. S. Ivins, "Lullaby Dear"; Jessie Pease, "Ain't Yo' Comin' Roun' No Mo'"; (Plantation Song); Ethelbert Nevin, "The Woodpecker"; Giulio Alary, "When the Veil of Night."

The several numbers were received with enthusiasm by a discriminating audience, which completely filled the auditorium.

## Petschnikoff's Active Season

Alexander Petschnikoff, the Russian violinist, has just completed another successful Western trip, in the course of which he played at St. Paul, Minneapolis and Milwaukee, besides a number of private engagements. Before he returns to his home, near Berlin, he will appear with the Dresden Orchestra at Detroit, Mich.; Cincinnati, O.; Knoxville, Tenn., and New Orleans, La.

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## WANDERJAHRE OF A REVOLUTIONIST

By  
ARTHUR FARWELL.



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My meeting with Henry Gilbert took place shortly after an episode in his life which was characteristic of the man, and at the same time worth recording for itself. For years Gilbert had inhabited that mid-world which lies between the composing of music on the one hand and the earning of one's living on the other. His plan, and it has elements to recommend it, was periodically to utterly forget music long enough to earn sufficient money, no matter how, to enable him to utterly forget business. Having succeeded in this, he would retire, Thoreau-like, to some Walden of his choice, and there await the visitations of the goddess. A certain acquaintance of Gilbert, a man of music, eminently practical and successful, once said of him: "Henry is a queer fellow; he no sooner gets a good job somewhere, and you think he's getting established finely, than he goes and throws it up."

One of these periods of material industry, however, lasted for a period of four years. Gilbert had a notion that he wanted to go to Paris and hear one or two of the important works of the modern French school, especially Charpentier's opera "Louise," which could not be heard in this country. Accordingly, he held his place in a music lithographing establishment until he was in command of the necessary funds. Paris was visited for two weeks, "Louise" was heard, and Gilbert returned. This spurred him to work, and he sought seclusion in a barn in Quincy, Mass. In this he acquired the privilege of living by taking care of a horse and a cow, its only other occupants. With a piano moved into an unused stall, a soap-box for a piano stool and an apple barrel with a board across it for a table, he was established in the finest imaginable circumstances for composition. As he had experienced difficulty in pleasing others with his music, he now determined to take the other tack, and compose something which should at least please himself, regardless of what others would think of it. The product of this effort was a scene for soprano upon a text chosen by Gilbert from Flaubert's "Salammbô"—the scene where the princess invokes the moon-goddess Tanith.

About this time the cow died (presumably not as a consequence of this composition), and the horse was sent off to pasture. It now became almost too lonesome in the barn even for one in search of seclusion. Before this exodus, when he woke up in the night and heard some strange sound, Gilbert said, it was attributable to his fellow lodgers; but after their departure, when he heard such sounds in the night, Heaven knew from what awful thing they might proceed.

Gilbert was living in his native town, Somerville, Mass., some months after this episode, when he brought me the manuscript of "Salammbô's Invocation." He played it through in his characteristic unapologetic manner, before several of us who were critically inclined. All were



HENRY GILBERT

—Photo by W. G. Spear.

Established in the Finest Imaginable Circumstances for Composition

agreed upon the high and unique order of imagination which the work showed, and together with a "Negro Episode" on slave-song rhythms, it was the first work by Gilbert to appear in the Wa-Wan Press.

The appearance of Gilbert at this juncture was very fortuitous. He felt strongly the need of the movement which I had undertaken, and had the time and will to work for it. Without his presence on the scene of action, I should not have been able to make the long trips to the Far West which occupied a large portion of the following few years. And as a revolutionist Gilbert fairly outdid me. He opposed on principle nearly everything in the existing order of civilization.

We were busy as beavers through the Summer of 1892 and the following Winter. In the Fall we organized a *Stammtisch*, the members of which met Saturday evenings in a café in Boston. These gatherings are among the pleasantest recollections of these years. Among the musicians who thus foregathered were John Marshall, now occupying the chair of music at Boston University; Alfred de Voto; Felix Fox; Arthur Hadley, cellist, and brother of Henry Hadley, the composer; Alvah G. Salmon, alias "Uncle Rimsky," because of his Russian

affiliations; Percy Atherton, composer of many songs and larger works; and, of course, Henry Gilbert, with the corn-cob pipe which levied as many claims on his attention and affection as did the ass of Sancho Panza upon its master. Architecture, romance languages, and other professions were represented. Thus we relaxed weekly, compared notes, and exchanged views, which gave us all fresh inspiration to battle with the problems of the week to come.

With the Spring came a consuming *Wanderlust*. This was prompted by several things. First of all, I had long had an ardent desire to pass the Minnesota boundaries of my early life, and to see California, the Pacific Coast, and the Far West generally. Second, I wanted to know the musical conditions of the whole country at first hand, to know whither we were trending, and what the future might seem to promise of national musical development. And last, I had now completed, among other things, a number of compositions based upon the Indian melodies and legends, and wanted to give them a broad

dissuade a starving man from eating bread because it wasn't cake. I had discovered that recitals of the Indian compositions, accompanied by some account of their relation to Indian myth and legend, were a salable commodity. The thought that, as a minstrel, I could travel where I pleased was exhilarating. As Wieland the Smith, lamed by the tyrant, forged himself wings to fly away, so I realized that in the making of this Indian music I had forged the wings by which I could fly out of my Eastern prison.

At this time I was making an active propaganda for the "American folksong idea," the idea touched upon earlier by certain American composers, notably George W. Chadwick and Edward MacDowell, and broadly proposed by Antonin Dvůřák. This mass of characteristic and poetic folksong peculiar to the soil of America—Indian, negro, cowboy, Spanish-Californian and other varieties—appeared to me to be a vast mine of valuable musical ore, to be wrought into music of new types and colors. In view of the Teutonic domination in America, it presented what, it seemed to me, might be called the "margin of the un-German." My enthusiasm for this new material and new opportunity, however, did not diminish my belief in a spontaneous "American music" arising directly as a free and American development of the music of Europe. I supported this belief by printing and by composing much music having no relation to American folksongs. But the element of novelty and sensation in the "Indian music" outweighed all else that I could do. I had "nailed myself to the cross," as a certain eminent publisher put it to me, and in sheer despair I have long since ceased to bother much about explaining myself to those persons who insist on having me the proclaimer of the idea that "Indian songs are the basis of American music."

A photograph of the Grand Canyon of Arizona, which I chanced to see, now acutely whetted my appetite for the West, and early in the Summer of 1903 I began active preparations for an extended tour of minstrelsy out into "God's country."

(To be continued)

### Fearless, Just and True!

Mt. VERNON, N. Y., March 28, 1909.

To the Editor of MUSICAL AMERICA:

I enclose my subscription to the paper that I look for eagerly. With my subscription I enclose you my sentiments in a couple of original verses.

ALFRED HALLAM.

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Horatio Connell, the Philadelphia baritone, sang recently in Manchester, England.

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## FROM "MUSICAL AMERICA" READERS

## Musical Growth of the West

WAKEPLAIN, N. D., March 29, 1909.  
To the Editor of MUSICAL AMERICA:  
Pardon delay in sending check for renewal of my subscription, as I quite overlooked it in the rush and bustle of the Spring tour of the Minneapolis Symphony Quartet.

Our tour, lasting three weeks, extends from North Dakota as far south as Oklahoma, and we are meeting with splendid success everywhere. At Langdon, N. D., a town of 1,600 inhabitants, near the Canadian line, we found not only a beautiful modern theater, but also an enthusiastic audience, which forced us to even play encores after the Haydn Quartet and the movement of the Grieg.

At Coleraine, Minn., in the Oran Range, we played to a crowd of 600 in the beautiful auditorium of a \$100,000 high school. Two years ago the site of this town was a swamp and virgin forest.

At Mantador, N. D., a town of 1,700, where we appeared under the auspices of the State Normal School, we played the Mozart Quartet in G dur No. 12, by request.

The great Northwest is truly a country of surprises. This is no longer a country of cottage organs, but of grand pianos.

When I return to Europe this Summer and tell my old friends of all this I dare say they will call me a prevaricator. Even my Eastern friends will most probably disbelieve me.

Yours very truly,  
CARLO FISCHER.

## For the Sake of Peace Between Winona and La Crosse

WINONA, MINN., March 27, 1909.  
To the Editor of MUSICAL AMERICA:  
In this week's MUSICAL AMERICA you make mention of a possible orchestra in La Crosse, Wis.

For the sake of peace between Winona and La Crosse, which are only two miles apart, will you not say some time that Winona has an orchestra composed of fifty men—under the direction of Mr. Carl Ruggles?

Our orchestra is entering upon its third season, and is making an excellent record for itself. Mr. Ruggles is an exceptionally fine conductor, and presented a program on Friday evening which was complete in every respect.

MUSICAL AMERICA continues to be the most important musical event each week—and each year appears to grow in value and interest.

CAROLINE V. SMITH,  
Department of Music, State Normal School.

## Shows a Generous Spirit Toward All Artists

NEW YORK, March 30, 1909.  
To the Editor of MUSICAL AMERICA:  
I want to thank you for the space you have so generously given me in the columns of MUSICAL AMERICA. Certain returns already received remind me that I have been slow in doing this.

This generous spirit toward all artists, regardless of financial obligation, and the unusual talent you have gathered about you on the editorial staff, make MUSICAL AMERICA to-day by far the leading paper of its kind in this country, it being the medium the artist must have to make him a breadwinner—a real musical newspaper, which must precede the launching of the new epoch of American music.

Very cordially,  
HARRY BARNHART.

## Wants Address of Mme. Schiller

BOSTON, MASS., April 2, 1909.  
To the Editor of MUSICAL AMERICA:  
Can any of your readers give me information regarding the present whereabouts of Mme. Madeline Schiller, pianist, who lived in 139th street, New York, about eight years ago?

L. D.

## TEXT BOOK FOR TEACHERS

## Samuel W. Cole and Leo R. Lewis Collaborate in New Work

BOSTON, April 5.—There have appeared from time to time brief works on sight-singing, and as this is a subject which interests hundreds of professionals, as well as amateur musicians, the exceptionally comprehensive work under the title of "Melodia," which has just been published by the Oliver Ditson Co., Boston, will be of interest. The work is an exhaustive treatise on the subject, containing a total of eleven series, with 1,508 exercises.

The educational plan in the work is by Samuel W. Cole, a member of the faculty of the New England Conservatory of Music, and the exercises are written by Leo R. Lewis, professor of music at Tufts College, Mass. The work has been thoroughly tested in classes at the New England Conservatory of Music, Harvard University, Syracuse University, the Institute of Musical Art, New York, and Tufts College, as well as in the studios by many private teachers. The treatise is valuable for class work or private instruction, and covers the ground from the simplest beginnings to the conclusion of professional training. It has liberal excerpts from early classic and modern writers on pedagogy and composition. The publication is one of the most noteworthy of the many important text books which have been added from time to time to the educational department of the Ditson catalogue.

D. L. L.

## Miss Goulston Plays in Boston

BOSTON, April 5.—Lillian Goulston, a Boston pianist, gave an interesting recital in the hall of the Henry F. Miller & Sons building last Friday evening. She played the Schumann Sonata in G Minor, the Liszt Rhapsodie No. 13, a theme and variations of Paderewski, and also numbers by Lachner, Rameau, Boccherini, Raff, Chopin and Dubois. There was a large attendance,

including many prominent Boston musicians. Miss Goulston was recalled several times during the program. She was particularly successful in her interpretation of Schumann, Chopin and Paderewski numbers. The hall is particularly adapted for recitals of this nature, the acoustic properties being especially good. Miss Goulston will undoubtedly be heard in Boston again this season.

D. L. L.

## Lawrason Hears Real Negro Music

During a recent vacation spent with friends on an old plantation in South Carolina, Arthur Lawrason had his first opportunity of hearing negro music on its native heath. His preconceived ideas of its beauty received a rude shock on the first occasion, when a negro band came to serenade him. He declares they played in all keys at the same time. But when a genuine old "Coon Shout" was organized for his benefit he was delighted. More than a hundred negroes, old and young, men and women, assembled, and while the singers sang with all their might and main, and most effectively, the old plantation melodies, the old women walked round and round them with a queer shuffling gait. They kept it up for more than an hour, and even then did not seem tired, while their voices were, he declared, remarkably good.

## Columbia Philharmonic Concert

Having displayed their dramatic accomplishments in their 'varsity show, Columbia University students showed their musical ability in the reunion concert of the Columbia Philharmonic Society last week in the Mendelssohn Hall, giving an ambitious program. The students acquitted themselves very well indeed—so well that several well-known musicians declared themselves agreeably surprised. The conductor was Professor Cornelius Rübner, who is at the head of the department of music in Columbia. Dagmar Rübner, who played Schumann's Concerto in A Minor, for piano and orchestra, was roundly applauded. Charles H. Schofield, in "Honor and Arms," from "Samson," and later in a group of songs, won much favor.

## Albert Spalding with the Dresden Orchestra

Albert Spalding will go on tour with the Dresden Philharmonic Orchestra this Spring, appearing at their debut in New York, also at Syracuse, N. Y.; Detroit, Mich.; Cincinnati, O.; Knoxville, Tenn.; Valdosta, Ga.; Brunswick, Ga.; Savannah, Ga.; Rome, Ga.; New Orleans, La.; Selma, Ala.; Mobile, Ala.; Atlanta, Ga.; Piqua, O.; Buffalo, N. Y., and Newark, N. J. He is also to be with the New York Symphony Orchestra at the Louisville Festival, May 7.

## Dr. Lawson Takes a Class to Paris

Dr. Franklin Lawson, the popular New York tenor and vocal instructor, is to take a class of about ten of his advanced pupils to Paris next Summer, from the last of June to the 1st of September, where they will have the advantage of attending French opera and continuing their studies with Dr. Lawson at the same time.

Mrs. O'Hara Murray, the American soprano who as *Mme. Nikita* distinguished herself at the Opéra Comique, Paris, a few years ago, has been a resident of Berlin since her retirement from the stage.

The American tenor, Henderson, sang *Tristan* in "Tristan und Isolde," at the Teatro Fenice, in Venice, last month.

## PROVIDENCE ARION CLUB

## Well-known Soloists Assist at Concert Directed by Jules Jordan

PROVIDENCE, R. I., April 5.—The Arion Club, Jules Jordan, conductor, gave the second concert of the season in Infantry Hall last Monday evening. The club was assisted by Mme. Corinne Rider-Kelsey, soprano; Katherine Ricker, contralto; Frank Ormsby, tenor; Claude Cunningham, baritone, and B. L. Church, bass; also the Boston Festival Orchestra, J. W. Crowley, concertmaster. The program included the Vorspiel to Wagner's "Lohengrin," Jules Jordan's cantata, "Barbara Frietche," and Sir Arthur Sullivan's "The Golden Legend," an adaptation from the poem by Longfellow.

The singing of the chorus was particularly noteworthy in the "Legend," which is a fine choral number and which has been given several times in the past by the club. Mr. Sullivan has displayed much taste and genius in his setting for the beautiful romantic poem.

The assisting artists aided Conductor Jordan and the chorus in making the concert one of the most successful ever given by the club.

L.

An English writer maintains there is a splendid future for composers if they will only stick up for—instead of trying to devour—one another.

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"Georg Krüger showed in his Chopin rendering and in the Beethoven sonata that he does not belong to the ordinary set. He has artistic temperament, strength, and a firm rhythmic feeling."—Halperin in the New York Staatszeitung.

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# ATLANTA BUILDS A GREAT AUDITORIUM

New Hall to Be Inaugurated by a Festival at Expenditure of \$30,000

ATLANTA, Ga., March 31.—The completion of the great new auditorium in this city will be marked by a three days' festival, at which many great artists will appear and which will be attended by musicians and music lovers from all over the South.

The new auditorium is easily the largest structure of its kind in the South, and occupies an entire city block, 200 by 300 feet. Its seating capacity is over 8,000, and the stage will accommodate a chorus and orchestra of 500, or 800 in the extensions are used. The building has been planned espe-



H. W. B. BARNES,  
Musical Director of the Coming Atlanta Festival

cially for great festivals, and is as perfect acoustically as it can be made. Space has been left at the rear of the stage for an immense organ which will be installed within the next two years.

The seating arrangement is divided into an arena, an amphitheater and a north and south balcony. The arena is on a level with the six entrances, and corresponds to the pit of a theater. Encircling it, and at the proper elevation, are the boxes, seventy in number. Just above these rises the amphitheater, or dress circle seats, as they are called, while extending the full length of the building, above them all, are the two balconies, one on each side. There is no column or other obstruction to sight or sound throughout the auditorium. The gigantic arch of the roof is supported by trusses of steel, and similar devices are

employed for the balconies. The building is liberally supplied with dressing-rooms, waiting-rooms, promenades and like conveniences. Its woodwork is early English oak, and the entire finish of the interior is of a severe simplicity in keeping with the big proportions of the general outline.

The three evening and two afternoon programs of the festival will be given by a local chorus of 500, the Dresden Philharmonic Orchestra, a local brass choir, and the following soloists: Albert Spalding, violinist; Germaine Schnitzer, pianist; Enrico Caruso, tenor; Olive Fremstad, soprano; Mme. Langendorff, mezzo-soprano; Jeanne Jomelli, soprano; Isabelle Bouton, contralto; Mme. Maconda, soprano; Dr. Franklin Lawson, tenor; Frederick Hastings, baritone, and Edwin Lockhart, bass.

H. W. B. Barnes, who has conducted chorus and orchestra for the last fifteen years, will be the musical director. In addition to his musical ability he possesses a rare talent for organization, and has displayed his executive skill to great advantage in planning for the coming festival.

The cost of the festival will be over \$30,000, all of which has already been guaranteed by the business men of Atlanta. So large, however, has been the advance sale that almost that sum has now been received, so that it is entirely probable that an endowment fund may be begun with the surplus from the concerts. The interest being manifested by the people of the South within a radius of 300 miles is remarkable, and promises much for the future of these concerts. All of the railroads have joined in making special rates for the occasion.

The inception and realization of this



ATLANTA'S NEW AUDITORIUM

Great Hall That Will Be Opened with a Three Days' Festival Costing Over \$30,000

great project may be credited to the building committee of the Auditorium, Messrs. John E. Murphy, James R. Gray, W. L.

Peel, General Clifford L. Anderson and R. A. Wessels, all leaders in the business and professional life of Atlanta.

## MILWAUKEE CELEBRATION

Orchestral Organization Observes Its Forty-second Anniversary

MILWAUKEE, April 4.—The South Side Musical Harmony Society, one of the oldest musical organizations of Milwaukee, recently celebrated its forty-second anniversary.

The society is composed of amateur musicians who comprise one of the best orchestras in the State. The fifty members of the organization are chiefly business and professional men. None of the charter members of the organization is in Milwaukee, but some of the members have been on the rolls since 1879, among them Joseph Dickey, who has been director for the past thirty years. One of the oldest members, W. H. Annis, now in California, is planning a history of the society, which he expects to have completed by the forty-third anniversary. Charles Cornelle is president.

The program presented at the recent anniversary was an interesting one. It opened with the "Trumpeter" march, composed by Mr. Homan, one of the members. Other selections were those by Weber, Wiegand, Suppé, de Beriot, Howard, Verdi and Töbani.

M. N. S.

"O Eidelberga mia," the new opera, based on the well-known German play of student life, "Alt, Heidelberg," by the Italian composer, Pachierotti, has been produced with

satisfactory results at the People's Opera, Vienna. It will be given next in Nuremberg and other German cities.

## Grand Opera Musicales

The "Grand Opera Musicales," for which elaborate plans were made by Mrs. Clarence Burns, president of the Little Mothers' Aid Association, in aid of the work of the charity, was given last Saturday afternoon at the Plaza Hotel. Among those who appeared were Paolo Gallico, pianist; Josephine Schaeffer, contralto; Paul Dufault, tenor; Andre Saro, baritone; Albert Spalding, violinist; Marguerite Dunlap, soprano; Jeanne Jomelli, soprano; Reba Glick and George Madison. H. L. Brainard played the accompaniments. A large audience was present and enjoyed what was undoubtedly a splendid program.

## Gadski All Next Season

Lovers of Wagner will be glad to hear that Gadski has been engaged to sing at the Metropolitan Opera House throughout the season of 1909-10. She is to make a concert tour, it is true, but the dates for same have been so arranged that they will not interfere with her appearances in opera.

Charles Eberhardt, violinist, was the soloist with the Royal Berlin Orchestra at the Brighton Casino, Atlantic City, recently.

## TRIUMPHAL DAMROSCH TOUR

New York Symphony Orchestra to Celebrate Director's 25th Anniversary

Walter Damrosch and the entire Symphony Orchestra of 100 men will make a tour through the principal cities of the Middle West next January, to commemorate the twenty-fifth anniversary of Mr. Damrosch's first appearance as an orchestral conductor. The tour will include those cities in which Mr. Damrosch first appeared when he assumed the directorship of the Metropolitan Opera House and of the New York Symphony Society, after the sudden death of his father, Dr. Leopold Damrosch. This will be the first time the entire strength of the orchestra will be on tour.

The tour will be under the management of Haensel & Jones.

## Triumph of Sembrich.

VIENNA, March 24.—Sembrich, in her concert here to-night, achieved a brilliant success. The house was completely sold out, and the applause was notable.

Karl Scheidenmantel, the Dresden baritone, has written a new libretto for Mozart's "Cosi fan tutte," using Calderon's play, "Dame Cobold." It has been accepted by the Dresden Court Opera.

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EDWARD DE RESZKE the World's Greatest Basso, says: "After hearing Alfred Hiles Bergen sing, I must say that his teacher, Mrs. von Bergen is the finest I have met in America for tone placement"





The Robin—When I sing men take off their flannels.

The Cuckoo Clock—When I sing men take off their shoes.—*New York Sun*.

"The very idea," said the opera singer, indignantly, "of making a person of my attainments pay a debt in real money!"

There were proffers of sympathy. "And when a payment in stage money would have been just as stimulating an episode to the press agent!" she went on, almost bitterly.—*Philadelphia Ledger*.

A city man visiting a small town saw some of George Eliot's works displayed in the window of a local stationery and book store, and, entering, inquired if they had "Middlemarch."

"No, we haven't that," replied the clerk, "but we hev lots of others. Will Victor Herbert's 'March of the Toys,' 'Red Fez,' by Hearn, or John W. Bratton's 'Teddy Bears' Picnic' do as well?"

"Mr. Freshman," said the editor-in-chief, "do you make a specialty of any particular branch of editorial writing?"

"Yes, sir," answered the new man on the staff, eagerly. "I have given special attention and much thought to the treatment of musical criticism, musical aesthetics, the boundaries of tone and poetry, and harmonic evolution since Wagner."

**Henry Eames**  
PIANIST and TEACHER  
12 Rue Leonard di Vinci, PARIS

"H'm! You surprise me, Mr. Freshman," rejoined the editor. "You may write up, if you please, a half-column or so on the decline in the pig trade."

A young chap from the country came to New York to attend the opera for the first time. The start was greatly delayed, and he grew impatient. At last the orchestra appeared and began to play. Soon after the curtain rose.

"Ah!" said the country chap, slapping his knees, "I knew that noise would wake 'em up."

#### Music in Aid of Diet Kitchen

The annual concert for the benefit of the New York Diet Kitchen Association was held last Monday afternoon in the ballroom of the Waldorf-Astoria Hotel.

This association is one of the oldest charities in the city, and supplies 300,000 quarts of milk to the sick poor throughout the city. The society has recently taken up the fight against tuberculosis, and its expenses greatly increased by this reason. A considerable sum was realized.

Among the artists who contributed to the entertainment were Germaine Schnitzer, the Viennese pianist; Albert Spalding, the eminent American violinist, and Charles Glibert, the baritone of the Manhattan Opera Company.

#### Bassi's Success in Italy

Amadeo Bassi, who for two seasons delighted habitués of the Manhattan Opera House, has been having a veritable succession of triumphs in his native land; first in Naples, then in Rome, where, to that city's regret, he could give but two performances, owing to his contract with La Scala, of Milan, and finally in that critical city. Signor Bassi had never sung in that great opera house before, but his debut in Verdi's "Sicilian Vespers," revived this season, was an immense success. All the Milan papers praise not only his warm, rich, beautiful voice, but the musicianly way in which he sang, his dramatic intensity and ability as an actor. His is declared to have been the great triumph of the evening.

Sven Scholander, who sings Swedish folksongs to the accompaniment of a lute, is making a concert tour of Germany.

#### WHEN MENDELSSOHN WAS IN LONDON

Of Mendelssohn, the centenary of whose birth was recently observed, there are many interesting personal reminiscences hidden away in the "Recollections of a Royal Academician," by John Callcott Horsley, R. A. On one occasion Mendelssohn and Moscheles were both at the Horsleys, and it was suggested that they should extemporize together.

Moscheles was fussy about the exact height of his music stool, which was arranged only after much adjusting and readjusting of books of varying degrees of thickness, in which operations Mendelssohn was a deeply interested, if impatient, spectator. When the desired result was attained he chaffed Moscheles for trying to steal a march on him and then proceeded to mimic the tiresome transaction, finally convulsing the company by imitating in dumb show his dissatisfaction with the height of his seat and his inability to see anything that would make it exactly right.

Then, suddenly tapping his forehead, he darted to a writing table at hand, opened the paper case, and choosing the smallest sheet he could find, solemnly proceeded to the book-laden stool and laid it carefully down and executed a *pas de fascination à la Taglioni* around it and smoothed it out, ex-

pressing thus his delight in the result of his labor. He jumped upon his throne, then beckoned to Moscheles to take his seat and dashed into an impromptu fantasia of the most joyous and delightful kind imaginable. The playing of the two performers on this occasion was a marvel of ingenuity and musical skill and inspiration.

In extempore playing Mendelssohn often appeared to crouch over the keys, bringing his head almost level with his fingers, and at times an amused smile illuminated his face, as if expressing satisfaction with what his fingers brought forth, and this was now and then accompanied by a slight nasal snort of excitement. His smile and his musical laugh no one who had the privilege of his acquaintance could forget; he had an essentially joyous nature.

During his visits to London Mendelssohn used to lodge in Great Portland street. After breakfast he would sit down to his piano and very often drift into rehearsals of what he might be going to play in the evening. Then, with Horsley for a companion, he would stroll out and explore neighborhoods where there were traces of old London, in which he delighted. He delighted, too, in quiet visits to church organ lofts.

#### Normal Institute of Music Plans

Louis Arthur Russell has announced the plans for the Summer session at the Normal Institute of Music, Carnegie Hall, New York, and at the College of Music, Newark, N. J.

The item of most interest to teachers and normal students relates to the special demonstration classes in the principles advanced by Mr. Russell in his "Modern Systems of Music Study." Beginning June 28 there will be special classes for vocalists and for pianists, two sessions each Tuesday and Friday in the Institute, at Carnegie Hall; Piano, 9:30 to 11 A.M. and 1:30 to 3 P.M.; voice, 11 to 12:30 A.M. and 3 to 4:30 P.M.

A special class for public speakers will also be provided for. The demonstration classes in Newark will be held Mondays and Thursdays. An early evening class in analytical harmony will be a feature of the normal course this Summer. Mr. Russell announces several new works to be added to his list of books for teachers, these works to be ready for the new season's teaching. The normal course extends through July.

#### Dr. Ludwig Wüllner's Farewell

Ludwig Wüllner will bid adieu to the thousands of New York admirers at his ninth recital at Carnegie Hall, fixed for April 14 at 8:15 P.M. The program includes many important numbers, and rarely heard on the concert platform:

"Nachstück" (Mayrhofer), "Der Kreuzzug" (Leitner), "Fragment aus dem Aeschylus," "Der Atlas" (Heine); Schubert, "Die Mainacht" (Hölty), "Kein Haus, keine Heimat" (Halm), "Minnelied" (Hölty), "Sonntag" (Volkslied); Brahms, "Belsatzar" (Heine), "Aufträge" (L'Egry), "Frühlingsnacht" (Eichendorff); Schumann, "Zueignung" (Gilm), "Ich schwebte" (Henckell), "Winterweih" (Henckell), "Schnusssucht" (Lilientron), "Frühlingsfeier" (Heine), "Wenn" (Busse); Richard Strauss, "Der Freund" (Eichendorff), "Lied vom Winde" (Mörke), "Der Rattenfänger" (Goethe), "Epiphanias" (Goethe), "Liebesglück" (Eichendorff), "Storchensbotschaft" (Mörke); Hugo Wolf.

The program of the meeting of the San Francisco Musical Club on March 18 was devoted to the works of German compos-

ers, Bach, Beethoven, Mozart, Schumann, Franz, Hildach, Henschel, Ruckauf, Von Fielitz and Mendelssohn being represented. Helen Stroupe, Mrs. R. L. Ulsh, Mrs. W. S. Noyes, Mrs. Eugene Elkus, Albert Elkus, Florence Nachtrib, Mrs. E. L. Heuter, Frederick Maurer and Clara Rauhut participated.

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## STRUBE'S SYMPHONY PLAYED IN BOSTON

New Work Receives Its First  
Performance and Wins  
Popular Favor

Boston, April 5.—At the symphony concerts of Friday and Saturday Gustav Strube's Symphony in B Minor was played in manuscript. Mr. Strube, a violinist of the orchestra, is well known as a conductor and a composer of striking individuality. This symphony, his second, is in the traditional four movements, and follows the accepted symphony form quite closely, though there is a long distance from the beaten path in its outlines, its harmonic and melodic substance. The work, in spite of the composer's protestation to the contrary, owes much to the scores of the modern Frenchmen, though in its conception and execution it is the most original music that Mr. Strube has produced.

The scoring is really monumental. In its exquisite clarity and its wealth of fresh coloring it reminds me of such music as the overture to the "Midsummer Night's Dream," though it is hardly necessary to say that it is utterly different from that work in the letter and the spirit. Mr. Strube has without doubt made profound study of the scores of the modern Frenchmen. He has learned a great deal, one feels, from Achille Claude Debussy in particular, but with this he has struck a note of his own that is utterly new. His themes, for the most part, are clearly and distinctly outlined. His harmonic color is something to wonder at. His orchestration is simply masterly and beyond comment.

This symphony is wonderfully free of the dross that besets most modern scores. Immediately one ascends to a land where joy is supreme and unconfined. There is occasionally a bitter cry, an ejaculation, to interrupt the flow of the thought, and the slow movement is deeply and poetically meditative, but the finale fairly bursts its bounds. Fairy trumpets make proclamation of a procession in the air. Of sunbeams?—perhaps. Who knows? At any rate, it is glorious to float in that atmosphere. And Mr. Strube has written with much conviction.

Personally, on preliminary acquaintance, I find it difficult to swallow the scherzo, which might well have been conceived to make the audience sit up, and certain moments when a melodic or harmonic patch of color is repeated until it loses its savor. We should hear this truly remarkable work again soon. It was received very enthusiastically. The composer conducted.

O. D.

Elizabeth Pattee Wallach, of Philadelphia, filled two return engagements at Atlantic City, repeating programs of Southern folk songs, piano numbers and recitations to large audiences.

Mr. W. Edward Heimendahl, one of the leading professors in charge of the vocal department at the Peabody Conservatory in Baltimore, begs to announce that he is open for engagement, to take charge of a vocal class at one of the summer schools or assemblies. For further information address 2119 Maryland Ave., Baltimore, Md.



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## Fair Exponent of "Salome" Denies She Will Wed a Russian Prince



An Impressionistic Photograph of Mary Garden as "Salomé"

—Copyright by Mishkin.

PHILADELPHIA, April 3.—Mary Garden, in her dressing-room at the Philadelphia Opera House this afternoon, denied that she was soon to marry Prince Movrocordato, as reported in a cable from Paris.

"I am not going to be married," she said in answer to the question paramount. "I have no intention whatever of giving up my work just now, and I was never happier in my life than in the prospect of continued spinsterhood and new rôles to conquer."

She went on to say that the Prince had proposed to her and that he was very unhappy as the result of "receiving the mitten." Also, the self-evident fact that she did not love him, and, with terrible finality to the anguished suitor, that "she would never be his wife."

"When I am ready to be married I will let it be known," she went on, still inspired by the prospects of single blessedness. "I will tell when, where and whom, and he shall have a name which can be spelled and pronounced. I shall leave the stage when I am married and become a mother. I do not think the husband of a prima donna has a fair show at all. He loses his individuality, his personality. Who would marry a man and reduce him to the status of 'Miss Garden's husband'?"

"And I do not think that any woman who is a mother should continue to be a prima donna. Where could the poor little thing stay? When could you see it, and what would you do with it while you were tramping about the country? Dear me, a woman hasn't time."

### W. Warren Shaw Pupils Sing

PHILADELPHIA, April 5.—Two pupils of W. Warren Shaw, Edward Shippen Van Leer, tenor, and N. H. Swayne, 2d, baritone, sang the solo parts in the cantata "From Olivet to Calvary" on April 4, at the Church of the Incarnation.

Mr. Van Leer also appeared in recital on March 16 before the Matinée Musicale Club, assisted by Helen Ware, violinist, and Marion Ritchie, Helen Chew and H. P.

Hurling, accompanists. The principal number was the recitation of Poe's "Raven" with the music by Max Heinrich.

### Allied Arts Association Dinner

The Allied Arts Association of Brooklyn, of which Shanna Cumming is president, gave a dinner on March 28 at which many notable people were present. Among the speakers were Hudson Maxim, General Avery and others.

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## MORE LENTEN ORGAN RECITALS ARE GIVEN

Interest in Programs Increases with  
the Near Approach of Easter  
and Its Special Music

The Lenten season still continues to bring forth many excellent organ recitals in all parts of the country, all of them attracting large audiences. Among those players who have given a series of recitals, Henry E. Bonander, of the First Congregational Church, Wallingford, Conn., presents several well balanced programs. Those played during the month of March were as follows: First recital, Widor, Fifth Symphony; Faulkes, Barcarolle; Bach, Adagio; Jepson, Caprice; Wolstenholme, Question and Answer; and Guilman, "Torchlight" March.

Second recital: Bach, Fantasie and Fugue in G; Guilman, Sonata in D Minor; Dubois, Messe du Mariage; Kinder, Berceuse; Guilman, Caprice, and Parker, March.

Third recital: Boellmann, Suite Gothique; Arcadelt, Ave Maria; Rheinberger, Passacaglia; Rogers, Scherzoso; and Dubois, Pastorale and Toccata in G.

Fourth recital: Bach, Prelude in D Major; Elgar, Allegretto; Rheinberger, Vision; Mendelssohn, Sixth Sonata; Wolstenholme, Allegretto; and Lemare, Scherzo and March.

Carl G. Schmidt, under the auspices of the American Guild of Organists, presented the following program at the New York Avenue Methodist Episcopal Church, Brooklyn, on April 8: Bach, Prelude and Fugue in C Minor; Liebestod, "Tristan und Isolde," Wagner; Suite for Organ, H. N. Bartlett; Guilman, Sonata in D Minor; Day, Nocturne; Dubois, Fiat Lux, and Rossini's Overture to "William Tell."

Passion Sunday in New York last week made an interesting record for many choirs. At the Church of St. Mary the Virgin, the annual evening recitation of the Passion music included "Stabat Mater," requiem mass and postlude, Chopin's "Marche Funèbre." There was afternoon service at the Church of the Ascension, where Dvůrák's "Stabat Mater" was sung. The "Miserere," from Haydn's "Passion," was given at the Church of the Incarnation by W. R. Hedden. At the Church of the Transfiguration the choral evening song brought Mendelssohn's "O God, Have Mercy." Stainer's "Crucifixion" was chosen both at All Angels's and at St. George's, the latter with soloists, Paul Dufault and H. T. Burleigh. The Church of the Incarnation had special Lenten songs, and St. James's, in upper Madison avenue, a special music service, while at St. Paul's Methodist Church there was orchestral music.

A new Passion oratorio, "The Lamb of God," composed by W. W. Gilchrist, of Philadelphia, was performed by W. H. Hall's choir of the Cathedral of St. John the Divine in the Synod House on Thursday evening. The same day occurred an afternoon organ recital by Arthur Hyde at St. Bartholomew's. J. Warren Andrews also gave the last Lenten recital at the Church of the Divine Paternity, playing a "Prayer" theme and variations by William Mason and a fantasia on "Duke Street" by Ralph Kinder. Another Thursday recital was played at Holy Trinity Church, in Harlem, by Lawrence J. Munson.

### Fills the Bill

CHICAGO, March 26, 1909.

To the Editor of MUSICAL AMERICA:  
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## GUILD OF ORGANISTS FOR PITTSBURG, PA.

Chapter of American Association  
Formed—Orchestra to Have  
New Concertmaster

PITTSBURG, April 5.—A chapter of the National Guild of Organists of Pittsburg is to be formed in the near future, a preliminary meeting having been held last week in the studio of James Bageley. The subject was presented to those present by E. S. Ender, of Wheeling, W. Va., and a meeting will be called soon after Easter to form a permanent organization.

Among the organists present were Joseph H. Gittings, Frank Carr, Edward J. Napier, Charles A. Granninger, William H. Oetting, W. K. Steiner, Hans Zwicky, Lee Smith, Ernest Jores and Mr. Bageley.

The new concertmaster for the Pittsburg Orchestra for next season will probably be engaged abroad. Director Emil Paur, before leaving for Europe, announced that there will be more concerts at home and fewer out of town engagements next season. He intends to make a piano recital tour.

The Art Society of Pittsburg gave its three hundred and fifty-first reception at Carnegie Music Hall last Tuesday night, the soloists being members of the Pittsburg Orchestra.

The Mendelssohn Male Choir will give its last concert of the season on April 13 at Carnegie Music Hall. Katharine Goodson, pianist, and Arthur Hartmann, violinist, will be the soloists.

Arrangements have been made for another season of music by the Pittsburg Festival Orchestra, Carl Bernthaler, director, on the lawn of the Hotel Schenley. The concerts will begin Tuesday night, June 14.

The Frohsinn Singing Society has just decided to give a May musical festival in the North Side Carnegie Music Hall May 26. Hans Glomb will conduct. E. C. S.

## BACHMANN TRIO IN NEW MUSIC

Dresden Organization Presents Works  
of Heinrich Noren and P. Juon

DRESDEN, SAXONY, March 25.—The most popular of Dresden's pianists at present is Walter Bachmann who has the honor of having first introduced here Heinrich G. Noren's newest chamber-music compositions, mostly in MSS. Noren, since the



WALTER BACHMANN

Pianist Who Enjoys Popular Favor in  
Dresden at Present

colossal success of his "Kaleidoscope" at the forty-third Tonkünstler meeting, counts among the most talented of our time. The Bachmann trio never misses any of his works, which so far have achieved unanimous recognition.

Walter Bachmann is a pianist of serious aims, constantly growing. His last concert, which boasted of a tremendously ambitious program, was referred to in a previous letter. As a teacher he is a special favorite with Americans. To mention only the names of those who studied with him, would fill a whole column. Bachmann's last program comprised several novelties, among them P. Juon's trio caprice "Gösta Berling," which was warmly received. A. I.

## LOUISVILLE PLANS BIG MUSIC FESTIVAL

Symphony Orchestra and Philharmonic  
Society Give Well-Attended  
Concerts

LOUISVILLE, KY., April 4.—The musical element of this city is at present interested in the big festival scheduled for May. The five performances will be held at the armory, and will enlist the services of almost a thousand performers, including the Walter Damrosch Orchestra, an adult chorus of 350 voices, a children's chorus of 500, and the following principals: Mme. Fremstad, Corinne Rider-Kelsey, Riccardo Martin, Reed Miller, Gustav Holmquist, Albert Spalding, Germaine Schnitzer and others.

The works to be performed are Verdi's "Aida," Smart's "Bride of Dunkarron," Parry's "Pied Piper of Hamelin" and the children's cantata, "Out of the World," by Benoit. Local interest will attach to the work of Peter Schlicht and George Gookins, baritones, who will sing parts in "Aida."

The Kneisel Quartet appeared at the Woman's Club before a large audience on the evening of March 30, under the auspices of the Musical Art Society. The Quartet realized to the full the high expectations of the listeners.

A popular priced concert by the Louisville Symphony Orchestra was given at Masonic Theater on Sunday afternoon, under the direction of R. Gratz Cox. The MacDowell Indian Suite was played, and divided honors with Haydn's Second Symphony. These Sunday concerts are highly educational, and are fast becoming factors of real value in the intellectual and musical growth of the city.

The Philharmonic Society gave a largely attended orchestral concert on Thursday evening last in the Seelbach Auditorium, under the direction of Karl Schmidt. The orchestra was assisted by Flora Marguerite Bertelle, soprano, and Sarah McConathy, pianist. H. P.

"The Merry Widow" was given in Paris for the first time on April 1.

## MISS FLETCHER WITH BOSTON ORCHESTRA

Violinist, Just Back from Europe,  
Appears to Good Advantage  
in Cambridge

BOSTON, April 5.—Nina Fletcher, violinist, was the soloist with the Boston Symphony Orchestra, Max Fiedler, conductor, in the seventh concert of the season, given in Saunders Theater, Cambridge, Mass., Thursday evening. Miss Fletcher played the Bruch Concerto No. 2, in D Minor, op. 44. The other numbers on the program included the Schubert Unfinished Symphony in B Minor, Brahms's Variations on a theme of Josef Haydn and Sibelius's Symphonic Poem, op. 26, No. 7.

Miss Fletcher is a young Boston girl who studied at one time with C. M. Loeffler, and who has just returned from nearly a year of work in Europe. While abroad she coached with a well-known Parisian master and played many times in concert and recital in Paris and other European centers. She was last heard in Boston, when she gave a recital with Charles Anthony, the Boston pianist, more than a year ago. She gave evidence then of possessing the qualities which undeniably go to make up the artist. Since then she has broadened and developed greatly in many directions.

She now gives one the impression of far greater repose and assurance in her playing. It is evident that she has been a thoughtful, serious student of expression and interpretation, and has inquired closely into the deeper things of the compositions she now plays with authority. There has also been a natural development in technique. From this standpoint Miss Fletcher's playing of the concerto was fluent and brilliant. The recognition given Miss Fletcher in her selection as a soloist with the orchestra was richly deserved. She will undoubtedly return to Europe for a longer stay the latter part of the Spring or early in the Summer.

The other numbers on the program have already been given at concerts in Boston by the orchestra. The program as a whole was one of the most interesting of the Cambridge season. The eighth and last concert will occur Thursday evening, April 29. D. L. L.

The Oberlin College Glee Club gave a concert under the auspices of the alumni of the same college last Tuesday evening. The program was divided into three parts. "A Drinking Song," composed by Carl Muller, from words by Edward Picton, that has been dedicated to the club, was sung for the first time in public.

The latest song by P. Lavilla, the Italian vocal teacher and composer, of Kansas City, Mo., was sung by Mr. Wallis, with violin obligato, on Thursday evening, April 1. It is entitled, "Down by the Moonlit Shore."

The Cologne soprano, Alice Guszalewicz, sang *Brünnhilde* in Madrid's first production of "Götterdämmerung" last month. A German conductor, Dr. Walter Rabl, was also especially engaged.

## AMATEUR SYMPHONY CONCERT

Delectable Entertainment Offered at  
Hotel Plaza Event

The ballroom of the Plaza Hotel was the place, last Sunday evening the time, and the Amateur Symphony Orchestra the cause of a well enjoyed concert.

Despite the word amateur, the entertainment did not suffer from insufficiency of merit.

The instrumentalists were assisted by members of the New York Symphony Orchestra. Those of the former organization who performed were F. W. Howard, viola, and violinists Eleanor Alexander, Edna Beard, Margaret Dix, Paul Bayne, Emily Gilbert, Mrs. Ruel Kimball, Mrs. Alexander C. Gilbert, Mrs. George O. Robbins, Mrs. A. R. Teal, Mrs. W. S. Bowman, Dorothy Wardwell and Margaret V. Underhill. David Mannes conducted.

The program included Haydn's "Oxford Symphony," dream pantomime from "Hänsel and Gretel," and waltz legends, by Johann Strauss. Charles Glibert also sang a group of songs.

## Disinterested Way "Musical America" Deals with Earnest Musicians

BROOKLYN, April 4, 1909.

To the Editor of MUSICAL AMERICA:

I saw with pleasure the nice interview you published about myself in your last issue. Accept my sincere thanks. It is a proof of the disinterested way your excellent paper deals with earnest musicians, a doubly noteworthy phenomenon in these days of "commercialism."

Cordially, EUGENIO DI PIRANI.

A young French author named Fauchor has written a drama entitled "Beethoven," based on incidents in the great master's life, and it has been given at the Odéon Theater, Paris, with pronounced success. Besides Beethoven, the characters include Bettina Brentano and Giulietta Guicciardi.

The Vienna Society of Music Friends has stimulated the students of the Vienna Conservatory to creative activity by offering a prize of \$400 for the best composition in one of the larger forms submitted before May, 1910.

Mrs. Edward A. MacDowell, the widow of the American composer, attended the opening of the Keats-Shelley Memorial House in Rome last Saturday. MacDowell, as is well known, wrote a symphonic poem based on Keats's "Lamia."

A ten-year-old girl named Katherine Arkandy is being exploited as "the wonderful child Patti" in London just now. She sings the elaborate arias from the old Italian operas. Her ill-advised teacher is doing himself more harm than good.

Alice Verlet, the French soprano, who sang in this country many years ago, made her first appearance in England at the London Symphony Orchestra's last concert, in Albert Hall, when Efreim Zimbalist, the Russian violinist, was the other soloist.

Georg Henschel was so warmly welcomed at his reappearance in London a few weeks ago, after an interval of nine years, that he gave a second recital, likewise to a crowded house, at Æolian Hall last week.

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## KNEISELS IN CHICAGO

Brilliant Program Introduces Mendelssohn's Octet in E Flat Major

CHICAGO, April 5.—The Kneisel Quartet program last Sunday impressed a splendid audience with a charm of novelty somewhat at variance with the classic form this organization has usually advanced, yet it did not lack dignity and was thoroughly delightful. The concert in Music Hall opened with Dvôrák's Quartet in F Major, op. 96, a work strongly racial in many of its thematic phrases, and one that suggests in tone and structure the motifs that are woven in a fine Arabesque fabric of "The New World Symphony."

Willem Ernesto Consolo, the distinguished pianist, was the assisting soloist, and he played, with Willem Willecke, cellist, the fine old Corelli Sonata in D Minor, a splendid example of the old Italian school. The melody was given with a richness of tone and an interest throughout that made it stand forth as a masterpiece.

The heavy selection of the afternoon was Mendelssohn's Octet in E Flat Major, enlisting Messrs. Kraemer, Becker, Esser and Brueckner, who united with the Kneisel Quartet in revealing the beauties of this rarely played composition. Eugen D'Albert's Scherzo, from the Quartet E Flat Major, a charming bit of fairy music, was delightfully given by the Kneisel Quartet, furnished another well-nigh perfect program for the delectation of a highly critical audience. C. E. N.

## MME. NORDICA HONORED

New York Symphony Society Elects Her an Honorary Member

Lillian Nordica was the soloist at a concert given last Sunday afternoon before a large audience at Carnegie Hall, for the benefit of the pension fund of the New York Symphony Orchestra.

Nordica, who had volunteered her services, was in excellent form, and the final scene from Wagner's "Götterdämmerung"—her own selection—was sung with splendid brilliancy.

After a dozen recalls, Rudolph Schirmer, of the Symphony Society, came to the front and presented an engrossed copy of the resolution which made her a life member in the society, in recognition of her services and good will. The orchestra played a fanfare and the audience rose, while quantities of superb flowers were laid at her feet.

Directed by Walter Damrosch, the orchestra has seldom played better than it did on this occasion. The overture to "Mignon," Tschaiakowsky's "Nutcracker" suite, the andante from the same master's Fifth Symphony and his imposing "1812" overture made up the program.

The concert ended with Haydn's "Farewell" symphony, in which the music dies away as player after player takes his departure, blowing out his desk candle as he goes. An excellent performance made its quaint delicacy effective.

## MacDowell Club Paintings

The MacDowell Association has recently opened its final exhibition of paintings for this season in its clubrooms in the Metropolitan Opera House Building. Visitors are welcome at certain times. Among the artists represented in the collection are John La Farge, Irving R. Wiles, William C. Blackens, William M. Chase, John W. Alexander, Cecilia Beaux, Everett Shinn, Milton Bancroft, Florence Scovel Shinn, Maurice Fromkes and Hobart Nichols.

The choir of St. James's Episcopal Church, Cass and Huron streets, Chicago, will present Mercadante's setting of "The Seven Last Words," under the direction of Clarence Dickinson, Good Friday night, April 9. The soloists will be Clarence Mersbach, Albert Trebilcock, George Bainbridge and Montgomery White.

The Hamburg Philharmonic Society gave its 586th concert a few days ago. Max Reger appeared as the "guest" conductor, but, singularly enough, there were none of his compositions on the program.

## KAUN NOVELTY BY THOMAS ORCHESTRA

Popular Program Charming Played Under the Direction of Frederick Stock

CHICAGO, April 5.—A charming program, popular in the highest sense of the word, was presented by the Theodore Thomas Orchestra last Friday. It opened with Mendelssohn's Overture, "Fingal's Cave," op. 86, an elegant example of Mendelssohnian melody, in which the charm of simplicity and finesse finds its highest estate in the power of this composer. The orchestra gave its surging sweep of tone superbly, and the delicate pianissimo that crested its waves were beautifully attuned to the rhythm of some tropic Summer sea.

The novelty of the day was a suite embracing three pieces of small orchestra from the pen of Hugo Kaun. This work is No. 76, which indicates his industry, but aside from being neat, tuneful and carefully cogged, they did not impress with any great storied significance, beyond the fact that they were good examples of German composition. The scherzo and nocturne were the best of the series.

The soloist of the day was Ludwig Becker, one of the most popular members of the organization, who gave Wieniawski's Concerto for Violin, No. 22, in D Minor. Mr. Becker is a wholesome, scholarly player, whose round, full tone and admirable technical power indicate a complete command of himself and a comprehension of the music which comes through his medium most agreeably to an audience. His work was clean-cut, facile and unaffected, and won the heartiest approval of an enthusiastic audience.

Brahms's Hungarian Dances, with orchestration by Dvôrák, were spiritedly given, and Theodore Thomas's transcription of Wagner's "Träume" was one of the exquisite offerings of the day. The finale was Tschaiakowsky's suite from the Ballet "Casse-Noisette." C. E. N.

## COLUMBUS SETS AN EXAMPLE

Women's Music Club Establishes a Musical Library in Ohio City

COLUMBUS, O., April 4.—The principle achievement of the Women's Music Club for this season, after the placing of the new organ in Memorial Hall, was the establishment of a Music Alcove in the Columbus Public Library. Here musical text books, sheet-music, grand and comic opera scores, cantatas, oratorios and masses, and instructors for all the instruments are issued free to any one possessing a library card. Every sheet of music is carefully bound in a board binding, as are also the choral works in octavo form.

The Alcove has been permanently endowed by the club with a sum of sufficient size to yield enough annually to keep up the supply of music. Contributions of music were solicited to start the Alcove, and, though it is not yet two months old, many notable gifts have been received.

Original song manuscripts of Charles Wesley, written in 1754, along with some of the Wesley songs, were contributed by S. A. Woodford. The famous hymn, "I Love to Tell the Story," was sent, along with a splendid letter and picture, by the composer, William Fisher.

Collections of autographed music have been received from Arthur Foote, Victor Herbert, Victor Harris, Bruno Huhn, Will Macfarlane, Sig. Tirindelli, Bernard Sturm, Carl Engel, Charles B. Hawley, Addison F. Andrews, Harry Burleigh, Harry Rowe Shelley, Edwin G. Schneider, Arthur Kellogg, Tod B. Galloway and Oley Speaks.

John Pugh, the librarian, was able to present a valuable collection of German, French, Italian and English songs, and many music publishers have given generously. Most of the musicians in and about Columbus have given to the library, and never in the history of Columbus has any movement met with more approval and enthusiasm. H. S.

## A "TEACHER'S TEACHER"

Albert Labarthe Devotes His Time to the Training of Advanced Pupils

CHICAGO, April 4.—Albert Labarthe, the French pianist, has been a resident of this city for several years, and is one of the most successful teachers here. Mr. Labarthe accepts only talented pupils, and the majority of those studying with him are teachers. His work, as expressed by himself, is "teaching teachers." The representative of MUSICAL AMERICA inquired of



ALBERT LABARTHE

Chicago Pianist Who Has Made a Success in Training Young Teachers

him one day at his studio in the Fine Arts Building whether he considered it "good business" to dismiss applicants other than teachers or advanced pupils, and he replied that he could only instruct students who understood what was necessary to become a pianist. He likes best of all to teach young instructors, as they are always anxious to become proficient in their art. Of course, Mr. Labarthe receives other pupils if they prove talented and studious.

R. D.

## ART SOCIETY'S FINE CONCERT

Springfield, Mass., Organization Gives Banner Program of the Year

SPRINGFIELD, MASS., April 4.—The third and last concert of the Musical Arts Society proved the banner occasion of the season for that organization. The program was made interesting by the first professional appearance in his native city of Mr. H. Lambert Murphy, tenor, who was the soloist. The large audience showed its approval by enthusiastic applause for the orchestra, chorus and Arthur H. Turner, the efficient director, who was compelled to repeat several of the numbers.

Mme. Frieda Siemens, pianist, appeared before the local public in a piano recital at the Court Square Theater, at which she created a fine impression. The program demonstrated again her fitness for the concert platform. The audience was most enthusiastic, recalling her repeatedly at the close of the program. G. F. C.

Charles Rousselière, the blacksmith-tenor who was at the Metropolitan two years ago, and has been singing at Monte Carlo this Winter, has been engaged for the Paris Opéra for six weeks this Spring, when he will essay the Wagner heroes.

A new song, "Canta la Serenata," by Paolo Tosti, which appears in the latest issue of *Arts et Labor*, is dedicated to Mario Sammarco, the popular Manhattan baritone.

"Carmen" in concert form has just been tried in London at a concert of the National Sunday League. The absence of dramatic action and scenic accessories proved tantalizing.

## ORCHESTRAL FUND IS STILL INCOMPLETE

Appeal for Money to Guarantee Cincinnati's Symphony Concerts Not Yet Answered

CINCINNATI, April 4.—April 1 was the limit set for completing the guarantee with which to make possible the re-establishment of the Cincinnati Symphony Orchestra. Several weeks ago a letter was issued by the Orchestra Association soliciting annual subscriptions in any amount for a period of five years to complete the sum desired, \$50,000 per year, toward which about \$35,000 had already been subscribed. Numerous subscriptions were received in response to this letter, but the \$50,000 per year is not yet assured, and unless the balance is guaranteed immediately it is feared the plans of the board of directors will have to be abandoned.

No meeting of the advisory committee has been held recently on account of the absence of some of the members, but it is expected that with the return of Mrs. C. R. Holmes, president of the association, a meeting will doubtless be called to discuss the situation.

A new factor in the musical life of Cincinnati is a club, or "circle," as it is called, which has been recently formed by the leading women musicians of the city. Those who compose the society—and the roster reveals the names of most all the prominent vocalists and instrumentalists—claims for the organization the intention of promoting a stronger feeling of friendship and intimacy among its members, as well as to enable them to study and render programs for the pleasure they find in so doing. The advisory board is composed of Mrs. Theodore Workum, chairman; Mrs. Adolph Klein and Eleanor Bain. Several programs, with papers prepared by Miss Lichtenstadter, Mrs. Elsie Joseph and Mrs. Theodore Workum have already been given a delightful and creditable rendition by the members.

Last Thursday evening, in the Odeon, the Cincinnati Liederkrantz, under the direction of Louis Ehrgott, gave their annual program. The assisting artists were: Valentine Jackson, violinist; Mrs. Charlotte Callahan-Nees, contralto; Lola Carrier Worrell, and Alfred Goldstein.

Friday evening Signor Lino Mattioli, the eminent vocal teacher of the College of Music, presented his pupils at the Odeon. Among the pupils' recitals heard in Cincinnati those of Signor Mattioli are always of special interest. Those who assisted in this program were: Paula Ayers, Laura Baer, Elsa Carnes, Emerson Williams, Nance B. Martin, Helen Plaut and Ruth Morgan.

The third of the current season's graduation recitals at the Cincinnati Conservatory of Music was given last Friday evening by Mrs. Joseph Rawson, Jr., one of Cincinnati's young society matrons, a pupil of Frederic Shailer Evans. Mrs. Rawson is a gifted young woman, and showed fine discrimination in her interpretations.

Ethel Altemus and Glen Hall, two American artists of sincere aims, who are rapidly achieving distinction, appeared in concert here on Monday evening. Mr. Hall appeared here earlier in the season with the Orpheus Club, and was warmly received, and his return gave Cincinnati an opportunity to hear him under other conditions and become more familiar with his splendid work. Many Cincinnati critics speak in terms of sincere appreciation of his art, as shown by his recital Monday. F. E. E.

## Couldn't Be Without It

WATERVILLE, CONN., March 28, 1909.  
To the Editor of MUSICAL AMERICA:  
Enclosed please find my subscription for your excellent paper. I could not be without it.  
EMILY WUEST.

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## Chicago Music and Musicians

CHICAGO, April 5.—Hugh Anderson, bass, who has charge of the vocal department at the Roseland School, in the Fine Arts Building, and has a large class of pupils also at his residence studio, expects shortly to go to Europe in order to perfect his vocal studies, and is now studying French, German and Italian with a view to operatic work. He has already appeared with the best English grand opera companies, his last appearance being *Ramphis*, in "Aida," at the International Theater, with the company bearing that name. Mr. Anderson is the soloist and director of music at St. Matthew's Lutheran Church and the Fourth Baptist Church, which latter position he has filled for nearly eight years.

Ella Mills, pianist, will give a piano recital at Kimball Hall Saturday afternoon, April 10, assisted by Lucille Fitzgerald, Howard Preston, baritone, and Mary Cox, violinist. These artists are members of the American Conservatory faculty.

Dr. Carver Williams, bass, gave an enjoyable recital at Cable Hall Wednesday evening, April 7. Dr. Williams's program included numbers from Mozart, Bach, Wagner, Schubert, Schumann, Franz, Hindemith, Grieg, Tchaikowsky, and a group of songs by local composers—Clarence Dickinson, Edwin Schneider and Grant Schaeffer. Dr. Williams sang, as usual, with musical intelligence and showed himself to be the possessor of a warm, rich bass voice. Bessie Hughes furnished the accompaniments.

Gertrude Grosscup-Perkins, soprano; Georgia E. Bentley, pianist, and Adolph Rosenbecker, violinist, of the Chicago Conservatory, gave a recital on April 5 at Cable Hall. The program was made up of selections by Vogrich, Godard, Hahn, Delbruck, Goring-Thomas, Grieg, MacDowell, Chopin, Reger, Hubay, Schubert-Liszt and several others, and was rendered in a worthy style before a large and enthusiastic audience.

Luella Sweet, Clara Len, Elizabeth Atwood and Faye Egerton, pupils of Carolyn Willard's piano classes, gave a recital on April 8 at Recital Hall in the Fine Arts Building. These young women played very interesting selections in a manner creditable to the instructor.

The American Conservatory has issued a handsome booklet announcing the Summer Normal session of 1909, which will be held at Kimball Hall from June 28 to July 31. The course has been arranged with special reference to the needs of teachers. It will include lectures by prominent members of the faculty on various topics, and also recitals by members of the faculty.

The Bush Temple Conservatory last week gave a recital by advanced pupils in their Recital Hall. Gertrude Haynes, soprano, a pupil of William A. Willett, was heard in "April Rain," by Woodman; "Hark, Hark, the Lark!" by Schubert, and "Waldeinsamkeit," by Eugene Haile. She has a clear soprano voice of good quality. Luitgard Diemer, a pupil of Mme. Julie Rivé-King, played a number of selections, among them Liszt's Hungarian Rhapsody No. 5 and Strauss-Rivé-King's "Wiener Bon-Bon."

Walter Spry, director of the Walter Spry Piano School, assisted by Jesse V. Wing, one of the graduates of this school, gave a concert at the Universalist Church, in Elgin, Ill., March 25. The audience, which was a critical one, responded enthusiastically to all the numbers on the program, which was varied and interesting.

Hannah Butler, soprano, was heard last Thursday at the Union League Club with great success. She will be heard on April 10 at the Woodlawn Park Club.

The piano recital given by Walter J. Rudolph at the Illinois Theater on March 14 showed him to be well equipped technically, and his musical interpretation gave his work special distinction. His program was well arranged, and his teacher, Hans von Schiller, of the Chicago Musical College, predicts a brilliant future for this young man. Mary E. Highsmith, soprano, a member of the faculty of the Chicago Musical College, was the assisting artist.

Hans von Schiller, the distinguished pianist, will give a recital on May 2 at Music Hall.

Holmes Cowper, the famous Chicago tenor, has accepted a contract with the Drake University, at Des Moines, Ia., and will go there in September to be dean of the music department in that institution.

On Saturday afternoon, April 3, Henriot Levy's advanced pupils gave a recital in Kimball Hall. Mr. Levy, who is connected with the American Conservatory of Music, presented thirteen pupils in an interesting and artistic program, showing them to be players of intelligence and feeling.

Mrs. Kate Jordan Hewett, of the Fisk Teachers' Agencies, has just returned from a month's vacation spent in the Middle West, and upon her return trip visited a number of schools, bringing in a fine list of vacancies. In addition to the great number of recently registered American professionals, the music department is also receiving a great many applications from Berlin and other European music centers.

The Columbia School of Music gave a lecture-recital on Modern French Music, by A. Cyril Graham, in Cable Hall, on April 6. The illustrations were given by Edith Kellogg Philbrick and George Nelson Holt, and the recital was a great success. Mr. Holt, who is an exceptionally good bass singer, is a pupil of Jean de Reszke.

L. Gaston Gottschalk has been appointed chairman of the program committee of the Illinois Music Teachers' Association.

No composer of recent years has met with more pronounced and immediate success with his compositions than has Edwin Schneider. Mr. Schneider's musical education and surroundings have always been the best, so that, aside from his innate talent, his close association with singers and his exceptional ability as an accompanist have given him the best possible opportunity for acquiring a knowledge of what good song construction should be; furthermore, only poems of genuine purpose and worthy sentiment engage Mr. Schneider's attention.

Chris Anderson, the popular baritone, has been unusually successful as a teacher. From a Dresden paper comes the report of the phenomenal success of his pupil, Edna Dunham, who is completing her musical education in Germany. Miss Dunham appeared in an organ recital at the American Church, in Dresden, and created quite a sensation.

Edgar A. Nelson, director of the Grace Methodist Church, announces the presentation of Gounod's oratorio, "Redemption," with chorus at this church on Good Friday.

R. Earle Smith, of the Chicago Musical College, has gone to French Lick Springs for a fortnight's recuperation.

All classes were taken from the Friday afternoon schedule at the Chicago Musical College on account of the death of William Castle, and the college was closed at 1 o'clock.

The Chicago Musical College Saturday morning concert enlisted pupils from the piano, vocal and violin departments, all of whom acquitted themselves very creditably. R. D.

seasons. Harriet A. Shaw, harpist, and Harriet Richards, violinist, also took part in the recital. The program included:

Vorspiel from Wagner's "Parsifal"; Bartlett's Andante and Mally's March for the organ; Miss Castle sang: "He Shall Feed His Flock," from "The Messiah"; Raff's "Ave Maria," and Cesar Franck's "O God Most Holy," with harp, violin and organ accompaniment.

Miss Shaw played a solo by Godefroid. The program also included these numbers for harp, violin and organ; Mendelssohn's Prelude and Handel's Largo.

The recital was one of the most interesting and most largely attended of any given in Concord this season, and all who took part were warmly congratulated by many in the audience at the close.

D. L. L.

Augusta Cottlow, pianist, and Albert Rosenthal, cellist, have been secured as soloists for Philadelphia, April 7, under the auspices of the Young Men's Hebrew Association of that city.

Arnold Rosé, first violin of the popular Rosé Quartet in Vienna, has been appointed director of the chamber music classes at Vienna's reorganized Imperial and Royal Academy of Music and Dramatic Art.

## MISS WAINWRIGHT'S RECITAL

Soprano Wins Laurels in Recital with Paul Kefer, 'Cellist

The large audience which gathered to hear Beatrice Wainwright sing at the Colony Club, New York, April 1, were most pleased by a voice clear and crystalline in quality, satisfactory in pianissimo parts and marked by exquisite legato singing in the "Voi che sapete," from Mozart's "Le Nozze di Figaro," which left nothing to be desired.

The "Chant de Bacchante," by Bemberg; "L'oiseau s'envole," from V. Massé's "Paul et Virginia," and Franz's "Liebchen ist da" were especially well rendered. The "Polonaise," from Thomas's "Mignon," showed the splendid proficiency of her coloratura style.

The assisting artist, Paul Kefer, 'cellist, added much pleasure, drawing from his instrument a round, sweet tone, pregnant with tenderness and beauty. His technic was commendable.

John W. Cushing was a sympathetic accompanist, and was of the entertainment's standard of excellence.

## A WEEK OF MUSIC IN BROOKLYN

Mischa Elman, the New York Symphony Orchestra, People's Symphony Auxiliary Club and Other Attractions

The week in Brooklyn has been remarkable for its liberal allowance of high-class concerts in several widely separated branches of music.

On March 31, to the Academy's opera house, half filled with enthusiastic admirers, Mischa Elman, the violin virtuoso, gave his first Brooklyn recital, consisting of the following program:

"Symphonie espagnole," Lalo; Sonata in E Major, Handel; Menuet, Beethoven; Deutscher Tanz, Dittersdorf; Gavotte, Gossec; Ave Maria, Schubert-Wilhelmj, and Caprice basque, Sarasate.

As usual, the menuet drew forth a storm of applause, which justified an encore. The audience was not satisfied with the length of the program, and at the close of the recital insisted upon more, which finally came in the form of the "Meditation," from "Thais," and Dvóřák's "Humoresque." The People's Symphony Auxiliary Club's chamber-music concert at Association Hall, on the evening of April 2, proved that this philanthropic musical enterprise has not made a mistake in extending its sphere of usefulness to Brooklyn. The audience was much larger than the one at the society's previous orchestral concert, and its complexion more representative of the class of hearers which the society seeks to reach. The program opened with a group of piano soli, sharply contrasted in character, played by Laeta Hartley, an accomplished pianist whose interpretations showed fine musical intelligence. Leo Schulz followed with a rondo for 'cello, by Dvóřák, which the audience heartily applauded. Maurice Kaufman's contribution—Vieuxtemps's Ballade and Polonaise, Opus 38—came next, and was enthusiastically received. A young baritone, A. F. Thomas, sang three *lieder*. He also was rewarded with noisy approval for his satisfactory work. The program closed with Dvóřák's Piano Quintet in A Major, Opus 81, splendidly performed by Laeta Hartley and the Kaufman Quartet. The accompaniments were played by Ludmilla Vojacek in an intelligent and sympathetic manner.

The Symphony Society of New York, on Saturday afternoon, April 3, at the Academy, presented the following Wagner program to a good-sized house.

Prelude and Processional, from Act II, "Lohengrin"; Siegfried and the Dragon and Siegfried plunges through the flames (arranged by Walter Damrosch); "Siegfried"; Funeral Music, Götterdämmerung; Good Friday Spell (violin solo), "Parsifal"; David Mannes. Prize Song and Dance of the Apprentices, "Die Meistersinger"; Introduction to Act III, Tannhäuser's Pilgrimage to Rome and March and Chorus from Act II, "Tannhäuser."

It is unnecessary to comment critically upon the rendering of these numbers, for is not Walter Damrosch a Wagner conductor *par excellence*, and is not this orchestra his own organization? In the evening the Philharmonic Trio—Alexander Rihm, pianist; Maurice Kaufman, violinist, and G. O. Hornberger, 'cellist—assisted by Theresa Rihm, soprano, gave its last concert of this season at Berkeley Institute. The program consisted of Mozart's Trio in E Major, K. 542; Sonata for 'cello and piano, D. major, opus 33, Huber; a group of modern songs, mostly American, and Georg Schumann's Trio in F Major, Opus 25.

Interest naturally centered in the Huber Sonata and the Schumann Trio, works of a high order of merit, modern in spirit, unfortunately seldom heard in concert

halls. Mr. Hornberger is an excellent 'cellist, who brings to his task sympathy, intelligence, nobility of tone and an impassioned style of playing. The work of the trio was marked by a fine ensemble, good musicianship and proper balance. Mrs. Rihm has a powerful soprano voice of pleasing quality, by far at its best in its lower register. The audience, which occupied most of the available room, was representative of Brooklyn's best musical circles, and applauded with discretion.

The Woodman Choral Club concert at the Academy on the evening of March 31 was a great success, artistically and socially. Besides several part-songs sung by the club, directed by R. Huntington Woodman, Claude Cunningham, baritone; Florence Brown Laskey and Clifford Demarest, pianists, and a small string orchestra contributed several numbers.

Der Arion von Brooklyn gave a "Grosses Concert" at Arion Hall Sunday evening, March 27. The soloists were Lillian Funk, soprano, and Leopold Winkler, who acquitted themselves with credit. The "Männerchor," the "Frauenchor" and the Gemischter Chor, in several numbers, gave evidence of careful training under the guidance of Arthur Claassen. A "Streich Orchestra," H. P. Schmidt, concertmeister, added to the evening's entertainment. Otto A. Graff accompanied.

The Brooklyn Philharmonic Society—Emil Hoch, conductor—with the assistance of Bessie Allen Collier, contralto; T. F. Heinroth, Jr., 'cellist; Jock Ehm, organist, and A. S. Bogart, baritone, gave a concert for the benefit of the Samaritan Hospital March 31, at the Academy.

Two good performances of the "Stabat Mater" took place during the week, the first at the Clinton Avenue Congregational Church, under the direction of H. S. Sammond. The solos were sung by Mrs. A. E. Chandler, soprano; Marguerite C. Dunlap, contralto; Francis A. Weismann, tenor, and James F. Nuno, bass. The following Thursday evening saw the second, at the Church of Sts. Peter and Paul. The soloists were: Anna Mooney, Mrs. John T. Brennan, sopranos; Mrs. Anna Duffy, Mrs. John T. Thiery, Lillian R. Browne, contraltos; Robert J. Webb, Harry Woram, John Rottler, tenors; Richard V. Mooney, Arthur S. Somers, Joseph W. Scanlan and James J. Byrne, basses. The instrumental parts were played by Sadie E. Cronin, organist, and Jay Nova's orchestra.

Lillian Moray Wells-Ogle, soprano, gave a French song recital at the "Poly" March 30. Mrs. Wells-Ogle has a sympathetic voice, well adapted to this particular field of art. She was accompanied by Irwin E. Hassell, who also played a few compositions by Liszt and Chopin.

The songs of Jensen and his contemporaries was the subject of Dr. John C. Griggs's lecture at the Academy Tuesday evening, March 30. The lecturer traced the musical genealogy of Jensen to Schumann rather than to Franz. The talk was illustrated by selections sung by Anna Louise Du Bois, soprano, accompanied by Charles Spross, pianist.

Mrs. J. W. Greenwood gave a musicale at her home, No. 10 Brevoort place, Friday afternoon, April 2. Marguerite Dunlap was the principal soloist. Mary Hathaway Baldwin and J. Humbird Duffey were also on the program. E. M. J.

## LITTA GRIMM IN JAMESBURG

Contralto Is Enthusiastically Recalled at Choral Society Concert

JAMESBURG, N. J., April 5.—The Jamesburg Choral Society—Arthur Judson, director—appeared in a miscellaneous program of choruses by Mozart, Handel, Fanning and Pinsuti, assisted by Litta Grimm, contralto, as soloist.

The chorus displayed voices of good quality and excellent precision in attack, and sang with commendable spirit and virility. Of the various numbers sung the "Hallelujah" chorus, from the "Messiah," aroused the greatest enthusiasm.

Miss Grimm rendered two groups of songs, among which "Gieb mir dern Herze," Herman; "Waldeinsamkeit," Reger; "Meine Liebe ist Grün," Brahms, were notably well done. Her voice, a contralto of rich, smooth quality, was shown to great advantage in her selections, and won for her many recalls. The audience filled every available seat and was most enthusiastic.

## SYMPHONY SOCIETY TOUR

Noted Soloists to Accompany Damrosch Forces This Spring

Walter Damrosch and the New York Symphony Orchestra will start on their annual Spring tour on April 12. They will take part in a chain of musical festivals in Baltimore, Washington, Richmond, Norfolk, Spartanburg, S. C.; Charleston, Augusta, Ga.; Birmingham, St. Louis, Terre Haute, etc.

The soloists are: Mme. Rider-Kelsey, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor; Gustav Holmquist, bass, and Alexander Saslavsky, violin.

Edith Castle Assists L. A. Perkins

CONCORD, N. H., April 5.—Edith Castle, the Boston contralto, took part in an organ recital given in the Unitarian Church last Saturday by Lyman Almy Perkins, the Boston organist, who has been playing the organ in Concord for the last two



# CHORAL FESTIVAL BY PENNSYLVANIA CHOIRS

**Mendelssohn's Birth to Be Celebrated—Many Gifts to Oscar Hammerstein, Impresario**

PHILADELPHIA, April 6.—The Choral Society of Philadelphia—Henry Gordon Thunder, director—has completed arrangements for the Mendelssohn Festival, in memory of the one hundredth anniversary of the composer's birth, to take place at the Academy of Music April 20. There will be a chorus of 700, consisting of the Philadelphia Choral Society, the Mendelssohn Club, W. W. Gilchrist, conductor; the Schubert Choir of York, of which Mr. Thunder is director, and the Church Choral Society of Reading, Edward Knerr, conductor. The program will consist of Mendelssohn's "First Walpurgis Night," conducted by Dr. Gilchrist, and the "Hymn of Praise," under Mr. Thunder's direction.

The accompaniments will be played by an augmented orchestra. The soloists will be Zaidee Townsend Stewart, soprano; Helen S. Frame, soprano; Maude Sproule, alto; Cecil James, tenor, and William Beatty, Jr., baritone.

Helen Pulaski Innes is arranging two concerts to be given at the Academy of Music April 14 and 15, for the benefit of the Free Hospital at White Haven. Two works will be presented, a cantata for children's voices, with a chorus of 500, and another for women's voices, with a chorus of 300. An orchestra will furnish the accompaniments. Prominent singers will take the solo parts.

Ethel Altemus, pianist, a Philadelphian, who made her local debut with the Philadelphia Orchestra last season with great success, will be heard in a recital in Witherspoon Hall Wednesday afternoon, April 14. Glenn Hall, tenor, will assist.

Plans to give Philadelphia the finest public band in the world, composed of forty-five members of the Philadelphia Orchestra, are being made by C. Stanley Mackey, librarian of the orchestra, who is to be the leader, as a result of the passage by Councils last week of an appropriation of \$15,000 for the maintenance of a Summer band. The first concert will be held on June 14, probably in the court yard of the City Hall, and from that time until September there will be four concerts a week. Programs of popular and classical interest will be given.

The Treble Clef Chorus will give its final concert of the season at Horticultural Hall Wednesday evening, May 5, with Thaddeus Rich, concertmaster of the Philadelphia Orchestra, as soloist. The club, under the direction of S. L. Hermann, will sing, among other selections, "By Babylon's Waters," Gounod; "Waltz Song," Strauss; "Robin Adair," Buck, and "Nymphs and Fauns," Bemberg, arranged by Harry Alexander Matthews.

Before his departure for Europe Carl Pohlig, conductor of the Philadelphia Orchestra, signed a five-year contract to conduct that organization. The contract he now holds does not expire for a year.

Students of the University of Pennsylvania gave a silver loving cup to Oscar Hammerstein at the closing performance of the season at the Philadelphia Opera House last Saturday night. The present was in recognition of the privilege of reduced prices granted the students during the season by the impresario. The presentation was arranged by the Students' Opera Committee, and the cup was given to Mr. Hammerstein by Edward Burton Robinson, editor-in-chief of the *Pennsylvania*. Mr. Hammerstein made a gracious speech of acceptance, which left no doubt in the minds of the students that they will be specially favored next year.

On behalf of the society women of the city, subscribers to the opera season, two magnificent bronzes were presented to the impresario by Mayor Reyburn. John C. Bell, former District Attorney, on behalf of the Opera Club, gave Mr. Hammerstein a gold match safe. "The Victor," one of the bronzes, portrays a Roman, in the time of Caesar, in a gilded car, bearing the eagle, the ensign of imperial Rome, to victory in the Coliseum. "The Siren," the other bronze, shows a maiden of the Rhine emerging from the water and endeavoring by her song to lure Siegfried to destruction.

Tetrazzini, singing in magnificent form the title rôle in "Lucia," divided with Mr. Hammerstein the honors of the evening.

At a Saturday matinée at the Philadelphia Opera House Mary Garden, in the title part of "The Juggler of Notre Dame," bade farewell to Philadelphia for the season. S. E. E.

## THE "SALOMÉ" SITUATION IN BOSTON



—From The Boston Herald.

## BOSTON'S ARTISTIC IDEALS AND 'SALOMÉ'

[Continued from page 1]

Mayor call up the authorities, say, ten in New York and three in Philadelphia, and see what they thought of the matter. But the Mayor did not consider that necessary. Evidently his information was sufficiently authentic to set all doubts at rest. No, the Mayor was not a musician. Why had he not stopped the dances? Why, because—mark this—he did not wish to advertise them! There is an example of urban administration. There is righteousness for you! There is a pure-minded official. And Mayor Hibbard's information and attitude where "Salomé" is concerned are fully as complete and as ably supported as his general behavior in matters operatic. For instance, the Mayor did not think it necessary to put a stop to the gaudy and very frank "Thais" of Massenet, announced for two performances by the Manhattan. To

be sure, no sensible person would forbid "Thais"; but then, Mr. Mayor, there is fifty times more display of the person and fifty times as much of a direct appeal to the senses in "Thais" as the most perverted individual could imagine in "Salomé." You had better look into that. And what do you know of "Tosca," Mr. Mayor? Presumably little; but let me tell you that there is a scene in that opera, one of the most popular in the working repertoire of the opera houses, where *Scarpia*, maddened with lust, chases *Tosca* around the room, bent upon violating her person. A little later *Tosca* pretends to yield herself, and as Mr. Scotti, for instance, clasps her in anything but holy embrace, she stabs him. It is very dramatic, and the situation is handled with a good deal of brutal art, but we must admit, I think, that the scene is worse from the standpoint of public morals than anything that we have yet discussed. And that opera has been frequently given in Boston. It seems to me, Mr. Mayor, that your attitude, as well as the standpoint taken by certain individuals who have been in the position of public arbiters of decency longer than you, is rather

inconsistent. It is very regrettable that the unthinking prejudice of two or three officials who happen to be in a position whence they can dictate to a differently disposed community, should be permitted to carry any weight in a matter of which they have neither the slightest knowledge, nor, apparently, ability to form an unbiased opinion.

There was every desire here to have "Salomé." Mr. Hammerstein had received countless requests from every class of lovers of music and drama to give the opera. The announcement of the prospective performance was immediately followed by applications for tickets from all over New England. Every critic in the city personally urged Mr. Hammerstein to present Strauss's transcendental art work. The majority of these men hold very high positions in their profession, a profession that is supposed to deal especially with fine distinctions. Every one of them had seen "Salomé," and, strange to say, not one felt the slightest apprehension for the morals of New England when they recommended its performance. Well, that is enough of a ridiculous affair. OLIN DOWNS.

## NEW HUNGARIAN PIANIST COMING NEXT SEASON

Hungary, the land *par excellence* of musicians, has now to its credit the production of another pianist of the first rank, a young woman of twenty years, by the name of Yolanda Mero. This country will next season have an opportunity to pass judgment on her merits, as Henry Wolfsohn is planning a concert tour for her.

The sensation first created by her technique, which is really that of a great virtuoso, has been still furthered by the intellectuality of her interpretations.

"Not only a very precocious child, but a very earnest student," says Dr. Paul Ertel in his "Kunstlerbiographien." He continues to refer to her thus: "Whatever she played was rendered with a crystalline clearness of style and phrasing, \* \* \* proving a strong and definite comprehension of what she had to say and of how she means to say it through the medium of that so frequently sorely handled instrument, the piano."

It is further said of her ability that some time past, when she made her appearance, "this extraordinary ripeness of conception, which may without exaggeration be styled flawless, came as an agreeable surprise to the critics. The great qualities of Fräulein Mero's playing and her strong—perhaps too strong—gift of temperament, rapidly influence the critical audience in her favor and constitute a combination of such varied and powerful attraction as is calculated to permanently rivet the attention of the general public upon its particular star of the musical world."

The new star is a native of Budapest, and was born in 1887, coming of a repu-

table family. Very early her special gift for music showed itself, and at the age of five the little girl was receiving lessons from her own father. Although, according to the regulations, she was too young to enter, she was admitted to the Conservatoire. Auguste Rennebaum, a pupil of Lina Ramann and of Liszt, became her teacher. Her scholarly and admirable method very soon brought maturity to the talent of her pupil. While at an early age, and wearing her black hair in a plait, she was playing repeatedly in public, finding new admirers and increased laurels on each occasion.

She had gained a scholarship and diploma when only fourteen, which was followed by a first concert tour. She was hailed with such acclamation at the close of a Philharmonic concert at Dresden that her further success at all ensuing appearances was assured.

Subsequently she has appeared in Berlin, Magdeburg, Leipsic, Schwerin and Baden-Baden, playing in the latter two places in the Grand Ducal Court, each time establishing a very high reputation for herself.

Jeannette Bryant's pupils gave a recital of piano numbers Saturday evening, at No. 19 North Connecticut avenue, Atlantic City, N. J., assisted by Caroline Harold, soprano. Those participating were: Kate Endicott, Pearl Wiesenthal, Velma Sprow, Verna Hermann, Stella Walton, Marie Sweeney, Helen Downs, Mary Helmuth, Elizabeth Leeds.

Pupils of Florence Lowden gave a recital Monday evening at the Lakewood, Atlantic City, N. J., assisted by James Hindle, violinist, of Philadelphia. The

pupils contributing to the program were: Frances Garrison, Gladys Barbour, Bessie Risley, E. Emma Jacobs, Lottie Schoplin, Florence Cowperthwaite, Tillie Jacobs, Rebecca Ford, Ethel Huckel, Anna Moore, Florence Horsefield, Laura Lindsay, Castner Risley and James Moore.

### Mme. Clarke-Bartlett Resigns

BOSTON, March 30.—Mme. Caroline Gardner Clarke-Bartlett, who has been soprano soloist at Park Street Church for a number of years, has resigned the position owing to important developments in her teaching and concert work in New York, Springfield, Mass., and this city. The demands in this direction have been so great upon Mme. Bartlett this season that she has found it impossible to give the attention necessary to church work. D. L. L.

### New Franz Lehar Opera

Music that ripples along merrily, complications that bring two pairs of lovers into despair until the snarl is undone, and plenty of comical action to relieve the pent-up feelings of those who are harassed by the doubtful position of the lovers—were the elements present in "Der Rastelbinder," presented last Monday night at the New German Theater, at Fifty-ninth street and Madison avenue.

Agnes Thompson Neely, soprano, of Philadelphia, was the soloist at the last Sunday concert on the Steel Pier, Atlantic City, N. J. Dorothy Johnstone, harpist, also gave a harp recital at the same place during the week.

Leo Blech's new one-act "Versiegelt" is the most popular short opera of the day in Germany.





An orchestral concert of original compositions by J. Howard Richardson was heard in Jordan Hall, Boston, on March 30.

The weekly recital in the concert hall of the Library of Congress, Washington, D. C., was given by Virginia Bestor, pianist, and Eton Ronsaville, violinist.

Sidney C. Durst, organist of the Rockdale Avenue Temple, Cincinnati, O., played a new organ sonata by Mark Andrews, of Montclair, N. J., at his recital on April 2.

A soirée-musique was given on April 2, in Memphis, Tenn., by Blanche Evans and Emma Huhn, pianists, and Beatrice Darnell, contralto. Miss H. Taenzer accompanied.

W. Ray Burroughs, organist of the Delaware Avenue Baptist Church, Buffalo, recently gave the dedicatory recital on the new organ at Olivet Presbyterian Church, Lima, O.

Germaine Arnaud, the young French pianist, played recently at a musicale at the residence of Mrs. Larz Anderson, Washington, D. C., under the direction of Sidney Lloyd Wrightson.

Spohr's "Last Judgment" was rendered in St. John's Episcopal Church, York, Pa., on March 28, by a chorus choir of forty voices under the direction of John Denues, organist and choirmaster.

Under the auspices of the Ladies' Auxiliary of the York Oratorio Society, York, Pa., Fraulein Katharine Hutting, pianist, made her second appearance recently in recital at Collegiate Auditorium.

The pupils of Rosa L. Kerr, pianist, appeared in recital at her studio, No. 26 South Third street, Columbus, O., rendering a program consisting entirely of the works of J. S. Bach and Carl Philip Emanuel Bach.

John P. Lawrence and Mrs. Ernest Lent, pianists; Dr. Bischoff, organist; Ernest Lent, cellist; Mrs. Bischoff and L. May Haugwout participated in a musicale last week at Fairmont Seminary, Washington, D. C.

The "Holy Grail" music from "Parsifal" was sung by a chorus of twenty men, with Harry D. Phillips as soloist, at the last of the organ recitals of Mr. Fairclough on April 1, at the Church of St. John the Evangelist, St. Paul, Minn.

Andrew J. Webster played a Cantilena by Guilman, Barcarolle by Hoffman, a march by Merkel, an adagio from a violin sonata by Beethoven, and the Offertoire, by Salomé, at his recital at St. Paul's Church, Buffalo, on March 21.

The free organ recital at Convention Hall, Buffalo, N. Y., on Sunday evening, March 21, was given by Edwin H. Lemare, of London, England. He was assisted by Fred S. True, baritone soloist of St. Paul choir. William J. Gomp was the accompanist.

The final concert of the Salt Lake Symphony Orchestra will occur about the middle of April. One of its most notable features will be the performance of "The Cambrian Hills," presented to the orchestra by Dr. Protheroe, of Milwaukee, the composer.

Douglass Powell, of Cincinnati, O., was the baritone soloist at the ninety-ninth concert of the Dayton, O., Philharmonic Society, March 23. The concert was given under the direction of W. L. Blumenschein. Brahms's Requiem was the work performed.

Viola Hanscom, Emma B. March, Helen Conwell, Olive Buckhart, Marian Heiser, Vinnie Clegg, Elvia Warburton and Ida Cosde participated in a pupils' recital held on Saturday afternoon last at Coombs Broad Street Conservatory of Music, Philadelphia.

The New York Symphony Orchestra, under the direction of Walter Damrosch, will appear in Washington, D. C., on April 13, assisted by Corinne Rider-Kelsey, soprano; Reed Miller, tenor; Nevada Vander Veer, contralto, and Gustav Holmquist, baritone.

The choir of the Central Presbyterian Church, Buffalo, N. Y., will sing Gaul's Passion Music on Good Friday night, April 19. The director is William H. Shaw, and the soloists will be Albert Erismann, tenor; Lynn Gearhart, baritone, and William H. Shaw, bass.

Garnett Hedge, the Chicago tenor, sang at the Union League Club on Thursday evening of last week, this making his third appearance before this club since December. Mr. Hedge will also sing a return date in Minneapolis at the orchestra concert on April 18.

Fred E. Wittich, bass, assisted Mrs. Wilbur Thoburn Mills at her organ recital on March 28, in the Broad Street M. E. Church, Columbus, O. Two Wagnerian numbers and the Rheinberger Pastorale Sonata were the principal organ compositions on the program.

Albert G. Janpolski, baritone, has signed a contract with Messrs. Haensel and Jones as his exclusive managers for the coming season. Mr. Janpolski has still some engagements to fill for the present season which will take him across the continent as far as Seattle, Wash.

Emilio de Gorgoza achieved a great success in St. Paul, Minn., on the occasion of the last Symphony Orchestra concert, Walter Rothwell conducting. Owing to the illness of Mme. Eames, he was forced to sing many additional numbers, to the entire satisfaction of the audience.

At the last meeting of the Musical and Academical Club of Buffalo, N. Y., the minor composers of the classical epoch were considered. The program was rendered by Gertrude May, Henry Jocoy, Carl Kaepfel, George L. Lowry, Emilia Lustig, Eleanor Schwabl and Minnie Schultz.

Henry Panduro, a well-known musician of Milwaukee and a leading member of the Hambitzer Orchestra, was married recently to Eleanor Beske. Mr. Panduro returned last year from Hanover, Germany, where he received a diploma from the Bradhurst Conservatory.

"The Holy City," a sacred cantata by A. R. Gaul, was rendered in Milwaukee last week by the choir and choral union of the Wesley Methodist Episcopal Church, assisted by Arthur Daniells, bass. The concert was under the direction of Carl Haase, a popular singer of that city.

Frederick C. Baumann, director of the University of Music, Newark, N. J., presented his own compositions in recital at Assembly Hall of that institution on March 26. The program, which was wholly made up of his own works, contained many songs as well as piano compositions.

The students and the string orchestra of the Wiegand Violin School, of Cincinnati, O., Emil Wiegand, director, appeared in recital on March 30. Besides the orchestra players, the students participating were Wilbur Lichtwadt, Iva Genett, J. W. McCreery, Otto Herbst and A. Edward Ben-  
than.

Spokane, Wash. will be represented at the Alaska-Yukon-Pacific Exhibition by one of the largest musical organizations ever heard in the Northwest. A chorus of 500 voices, which is now rehearsing, will be under the direction of Carl Riedelsberger, formerly of the Theodore Thomas Orchestra.

On the afternoon of March 31, Amy Grant, of New York, was heard in Washington, D. C., under the management of Katie Wilson-Greene, in a reading of "Salomé," with Bruno Huhn at the piano.

Miss Grant opened her program with the interpretation of several old English love lyrics with musical settings.

Lerman's cantata "Jehovah" was so well rendered in the Union Lutheran Church, York, Pa., under the direction of Stuart E. Gipe, that it had to be repeated. The soloists were Louise Busser, soprano; Mabel Meisenhelter, contralto; Paul Messerly, tenor; John F. Messinger, bass, and Douglas Read, boy soprano.

Conductor Walter Rothwell, who was presented on the occasion of the last concert of the St. Paul Symphony Orchestra with a laurel wreath in recognition of his services during the year, left St. Paul with Mrs. Rothwell for a Summer in Germany, Italy and France. Mr. Rothwell will return in October to resume his work with the orchestra.

The pupils of Hugh W. Dougall, of Salt Lake City, appeared in song recital on March 28, those participating being: Irene Kelly, Margaret Summerhays, Hazel Barnes, Alice Webley, Gertrude Kelly, Ivy Houtz, Bessie Smith, Norrine Robinson, J. W. Summerhays, F. B. Platt, Jr., S. Clawson, John Aird, Melvin Peterson, Edward Lee and John W. Keddington.

Frances Moses presented her pupil, Lucia Reidl, a member of this year's graduating class of the Cincinnati Conservatory of Music, in a song recital on April 1. Miss Reidl, who possesses a rich contralto, and displayed an excellent method of tone production, was ably assisted by Mrs. Eberle, soprano, and Ethel Kennedy, violinist, a pupil of Bernard Sturm.

Florence Pierron Hartman, a Chicago contralto, recently gave such a successful song recital at Jacksonville, Ill., under the auspices of the Illinois Woman's College, that she was engaged to join the faculty there and stay for another year. She had no sooner signed this contract than she received a most desirable offer to join the faculty of a large school in Chicago.

Cornelia Harkness, a pupil of the Von Unschuld University of Music, Washington, D. C., recently gave her graduating recital, playing a program including compositions by Beethoven, Bach, Liszt, Chopin and Grieg. In order to show the value of her training as a teacher, Bertha Ganz played a Heller study which she had learned under the tuition of Miss Harkness.

The Easter program at Trinity Congregational Church, Lawrence, Mass., will consist of the cantata "Olivet to Calvary," by a chorus of twenty voices, under the direction of Dr. C. W. Partridge, choirmaster, and Georgia B. Easton, organist. The soloists will be Mrs. M. W. MacQueen, soprano; Luella Breslaue, alto; T. W. White, tenor, and Mr. Haddock, baritone.

Master Robert Armbruster, a pupil of the Von Sternberg School of Music, Philadelphia, Pa., gave a recital on Tuesday, March 30, assisted by Anna MacCardle. The young pianist, who is only eleven years of age, performed a Beethoven Sonata, the Mozart Fantasia in D Minor and selections by Bach, Chopin, Iljinski, Chaminade, Raff, Grieg, Godard, Sternberg, Moszkowski and Dupont.

The Cecilia Choral Club of San Francisco gave the second concert of its third season at the M. E. Auditorium, on March 23, assisted by Mrs. M. E. Blanchard, mezzo-contralto; Carl Anderson, tenor, and Walter Buckhalter, baritone, under the direction of Percy A. R. Dow. The chorus, which numbers 100 members from both San Francisco and Oakland, rendered a splendid program.

Mercadante's "Seven Last Words of Our Savior on the Cross" was sung at the First Congregational Church, Detroit, Mich., under the direction of J. Truman Wolcott, organist and director, assisted by the choir of the Fort Street Church, F. A. Goyer, director, a string quartet, and the following soloists: Edith De Muth, soprano; Estelle Neuhoft, contralto; Fred L. Fraser, tenor, and John Atkinson, baritone.

The student section of the Schubert Club, St. Paul, Minn., rendered its final program for the season on Wednesday night last. The program, an exceptionally meritorious

one, was presented by Ida Granze, Mildred Phillips, Eva White, Margaret Lindner, pianists; Pauline Allen, Constance Day and Nellie Krebs, sopranos; Ada Dahlgren, contralto, and Muriel Haydn, violinist.

The junior pupils of Paul Jelenek, assisted by Miriam Cardozo, soprano, and Joseph Lynahan, violinist, appeared in recital on Tuesday evening, March 30, at the former's New York studios. Those who participated in the program were Anna Bannick, Winnie Crawford, Flora and Jessie Sinnick, Helen Krantz, Erika von Zastrow, Florence Hoffmann, Virginia Anderson, Helen Klein, Gussie Sinnick, Mathilde Freiberg, Marris Gitter and Sadie Zichlin.

The Junior Class of the New York College of Music, No. 128 East Fifty-eighth street, Carl Hein and August Fraemcke, directors, rendered an interesting program on Friday evening, April 2, in the hall of the college. Mabel Brandenburg, five years old; Janet Dincin, six years old; Esther Cohen, Elsie Miller, Fredelle Tracy, Madeline Giller, Richard Toussaint, Domenick Solimine, Benjamin Herschkowitz and Sadie Glickstern were the young students who appeared.

Anna Jewell will give her annual pupils' recital at the Waldorf-Astoria on April 15. Isadore Moskowitz will play the G Minor Sonata of Grieg with Miss Jewell. At Mr. Moskowitz's recital in April at Mendelssohn Hall the Jewell Trio will play the Mozart Trio No. 4, and Mr. Moskowitz and Miss Jewell will play the César Franck Sonata for violin and piano. Miss Jewell will also appear with Leo Schulz, cellist, on April 3 and May 9 at Mendelssohn Hall.

Ida E. Dow, of Brookline, Mass., presented her voice and piano pupils in a successful recital in Feltton Hall, Boston, Mass., on Thursday evening, March 30. Those who appeared were: Lillian I. Dunton, Arline T. Deware, Edwin P. Rawson, Waldemare J. Swendsen, Holgar A. Ellisen, Esther Lillian Swendsen, Gladys L. Gordon, Lena I. Loud, Robert E. Evans, Jr., Pearl E. Loud, Mrs. R. G. Bruce, George W. Simmons, Elsie Deware Copp.

The Binghamton Church Choral Society, Binghamton, N. Y., W. H. Hoerrner, director, sang Maunder's "Olivet to Calvary" on Sunday evening, March 28, at the First Congregational Church. The well balanced choir of fifty voices gave a sympathetic interpretation of the text, singing the *a capella* numbers with beautiful effect. The soloists were Mrs. F. N. Harvey, soprano; Marion Edwards, contralto; Alexander Mason, tenor; Clarence N. Meacham and Thomas Stevenson, baritones. Mrs. F. H. Matthews accompanied.

The Edwin Franko Goldmann Sextet—Oscar Lane, cornet; Edwin Franko Goldmann, trumpet; Fritz Deyerberg, French horn; Gustav Albrecht, French horn; William Lacroix, trombone, and August Helleberg, tuba—has filled many concert and church engagements during the present season. All the members of this sextet are musicians of experience, selected from the Metropolitan Opera House Orchestra and Philharmonic Orchestra of New York.

The Etude Club of the South Side, Tacoma, Wash., met recently at the home of the director, Clara Mighell Lewis, and elected as officers for the following season Margaret Desmond, president; Ruth Olsen, vice-president; Mabel King, secretary; Ida Perkins, treasurer, and Bernice Davis, secretary. The Boys' Etude Club, which includes the boys of Mrs. Lewis's piano class, has been organized, with the following officers: Arthur Lake, president; Julian Perkins, vice-president; Leon Socklich, secretary, and Lea Langabeer, treasurer.

Before leaving for New York to begin a tour of the South with the Dresden Symphony Orchestra, Fred P. Hastings, the Boston baritone, gave a studio recital specially for the benefit of pupils of Frank E. Morse, who was also Mr. Hastings's teacher. Mr. Hastings recently returned from an extended tour of the country with Mme. Nordica, during which he met with pronounced success. His tour of the South will occupy two months, and will cover important cities in that section. His program was greatly enjoyed by an audience which completely filled the studios.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

### Individuals

**Altman, Ethel**—Boston, April 11; Philadelphia, April 14.  
**Arnold, Germaine**—New York, April 12.  
**Beddoe, Daniel**—Jersey City, April 14; Steubenville, O., April 22; Chicago, April 26; Milwaukee, April 27; Buffalo, May 6; New York, Saengerfest, June 19, 20, 21, 22.  
**Benedict, Pearl**—Boston, April 11; Warren, Pa., April 12; Detroit, April 13; Jersey City, N. J., April 16; Paterson, N. J., April 20; Portchester, N. Y., April 22; Manchester, N. H., May 4 and 5.  
**Bispham, David**—New York, April 10 and 18; Brooklyn, N. Y., April 19; Troy, N. Y., April 21; Philadelphia, April 27.  
**Bland, John**—Trenton, N. J., April 15.  
**Carri, Ferdinand**—(Pupils' Recital), Mendelssohn Hall, New York, April 24.  
**Cartwright, Earl**—Bradford, Mass., April 30.  
**Clemens, Clara**—New York, April 13.  
**Cottlow, Augusta**—New York, April 29.  
**Croxton, Frank**—Warren, Pa., April 12; Detroit, April 13; Jersey City, April 16; Paterson, N. J., April 20; Portchester, April 22; Westfield, April 23; Orange, N. J., April 30; Manchester, N. H., May 4 and 5.  
**Davies-Jones, Edith**—(Harp Recital), Mendelssohn Hall, New York, April 30.  
**Davis, Jessie**—Boston, April 16; Waltham, Mass., April 15.  
**Dufault, Paul**—Montreal, Can., April 13; Three Rivers, Can., April 16.  
**Duff, Janet**—Montreal, Can., April 11.  
**Elman, Mischa**—San Francisco, April 20.  
**Evans, Edwin**—Cleveland, O., April 22.  
**Fanning, Cecil**—Akron, O., April 13.  
**Fornia, Rita**—New York, April 20.  
**Grimm, Litta**—Toledo, O., May 4; Connersville, Ind., May 6 and 7.  
**Hall, Glenn**—Chicago, April 11; Philadelphia, April 14.  
**Hegner, Anton**—Columbia University, New York, April 13 and 27.  
**Heinrich, Julia**—New York, April 21.  
**Hisse-de Moss, Mary**—Brooklyn, N. Y., April 20; East Orange, N. J., April 22; Philadelphia, April 24; Appleton, Wis., April 27; Ashland, Wis., April 28; Cincinnati, April 30; New Richmond, O., May 3; Pittsburg, May 6.  
**Hudson, Caroline**—Warren, Pa., April 12; Detroit, April 13; Rochester, April 14; Paterson, N. J., April 20; Portchester, N. Y., April 22; Newark, N. J., April 28; Quebec, April 30; Manchester, N. H., May 4 and 5.  
**Hopkins, Jessie Lynde**—Grand Rapids, April 12; Nashua, N. H., May 13 and 14.

**Huss, Mr. and Mrs. Henry Holden**—New York, April 19.  
**James, Cecil**—Warren, Pa., April 12; Detroit, Mich., April 13; Brooklyn, N. Y., April 19; Philadelphia, April 20; Westfield, N. J., April 23; New York, April 25; Akron, O., April 27-28; Manchester, N. H., May 4 and 5; York, Pa., May 6; Nashua, N. H., May 13 and 14.  
**Kaufman, Maurice**—Columbia University, New York, April 13 and 27.  
**Keves, Margaret**—Buffalo, May 6.  
**Kit-hell, Charles**—Newburyport, Mass., April 12; Salem, Mass., April 13; Taunton, Mass., April 14; Brockton, Mass., April 16; Lancaster, Pa., April 20; York, Pa., April 21; Harrisburg, Pa., April 23; Carlisle, Pa., April 24; Geneva, N. Y., April 26; Rochester, N. Y., April 27; Troy, N. Y., May 4.  
**Klein, Karl**—New York, April 13.  
**Kunen, Charles**—Mendelssohn Hall, New York, April 17.  
**Le Brunn, Susette**—Columbia University, New York, April 20.  
**Lhèrinne, Josef**—Brooklyn, N. Y., April 12; New York, April 22.  
**Littlehales, Lillian**—New York, April 13.  
**Martin, Frederic**—Denver, Colo., April 15; Milwaukee, April 25; Madison, Wis., April 27; Chicago, April 29; four weeks' Southern tour, beginning May 17.  
**Mensch, Samuel**—New York, April 14.  
**Merritt-Cochran, Alice**—Buffalo, April 19 and 20; Boston, April 25.  
**Meyn, Heinrich**—New York, April 20.  
**Miller, Reed**—Beginning April 12, on tour with Damrosch for six weeks.  
**Miller, Christine**—Clarksburg, W. Va., April 12; Fairmont, W. Va., April 13; Cincinnati, April 15.  
**Mulford, Florence**—Newburyport, Mass., April 12; Salem, Mass., April 13; Taunton, Mass., April 14; Lynn, Mass., April 15; Brockton, Mass., April 16; Baltimore, April 19; Lancaster, Pa., April 20; York, Pa., April 21 and 22; Harrisburg, Pa., April 23; Carlisle, Pa., April 24; Geneva, N. Y., April 26; Rochester, N. Y., April 27; Ithaca, N. Y., April 29; May 1; Albany, N. Y., May 3 and 4; Torrington, Conn., May 5; Springfield, Mass., May 6 and 7.  
**Ormsby, Louise**—Tour with Minneapolis Symphony Orchestra for six weeks, beginning April 15.  
**Osborn, Mrs. Raymond**—Columbia University, New York, April 27.  
**Picco, Giuseppe**—Canton, O., April 13.  
**Richard, Hans**—Cincinnati, April 21; New Concord, O., April 26; Tiffin, O., April 28.  
**Rider-Kelsey, Corinne**—New York, April 8.  
**Ritchie, Albany**—New York, April 12.  
**Rogers, Francis**—Middletown, Conn., April 12; Kingston, N. Y., April 13; New York, April 14; Elizabeth, N. J., April 15; East Orange, N. J., April 19; Summit, N. J., April 20; Philadelphia, April 21; Groton, Mass., April 27.  
**Rubner, Miss Dagmar**—Columbia University, New York, April 20.  
**Rubner, Prof.**—Columbia University, New York, April 13, 20 and 27.  
**Schnitzer, Germaine**—Syracuse, N. Y., April 13; Detroit, April 16; Louisville, Ky., May 7.  
**Swickard, Josephine**—Detroit, April 22; Columbus, O., April 25; Indianapolis, April 30; Lima, O., May 6 and 7; Allentown, Pa., May 10; Bethlehem, Pa., May 20.  
**Tewksbury, Lucille**—Cleveland, O., April 22; Milwaukee, April 27.  
**Thomas, Edith**—Watertown, N. Y., April 19.  
**Walker, Julian**—Testimonial—Carnegie Hall, New York, April 22.  
**Wells, John Barnes**—Houston, Tex., April 17; San Antonio, April 19; Wilkes-Barre, Pa., May 5; Meadville, Pa., May 11.  
**Werrenrath, Reinold**—Brooklyn, N. Y., April 13; East Orange, N. J., April 21; New York, April 22; Brooklyn, N. Y., April 23; New York, April 29; Albany, N. Y., May 4; Schenectady, May 5; Englewood, N. J., May 7; Nashua, N. H., May 13 and 14; Cedar Falls, Ia., May 18; Grinnell, Ia., May 20; Mt. Vernon, Ia., May 22.  
**West, Antoinette W.**—Urbana, O., April 29.  
**Witherspoon, Herbert**—Buffalo, May 6.  
**Wüllner, Dr. Ludwig**—New York, April 10, 11 and 14; Cincinnati, April 16; Milwaukee, April 20; San Francisco, week of April 26; Los Angeles, May 2; Pasadena, May 4; Los Angeles, May 6; Sacramento, May 8; San Francisco, May 10; Oakland, May 12; San Francisco, May 13, 15 and 16; Portland, Ore., and Northwest, May 20 to June 5.  
**Young, John**—Chicago, April 11; Bloomfield, N. J., April 13; Philadelphia, April 14; Paterson, N. J., April 20; Rahway, N. J., April 23.

### Orchestras, Quartets, Choruses, Etc.

**American Music Society**—New York, April 18.  
**Bank's Glee Club**—New York, April 20.  
**Boston Symphony Orchestra**—Boston, April 10, 16 and 17; Worcester, Mass., April 20; Boston, April 23 and 24; Cambridge, April 29; Boston, April 30, May 1.  
**Buffalo Philharmonic**—Buffalo, May 6, 7 and 8.  
**Canton Symphony Orchestra**—Canton, O., April 13.

**Catholic Oratorio Society**—Carnegie Hall, New York, April 25.  
**Cincinnati Mozart Club**—Cincinnati, O., April 22.  
**Cincinnati Musical Art Society**—Cincinnati, April 29.  
**Cincinnati Orpheus Club**—Cincinnati, April 15.  
**Czerwonky String Quartet**—Boston, April 14.  
**Dresden Philharmonic Orchestra**—New York, April 10; Syracuse, N. Y., April 12, 13 and 14; Hamilton and Toronto, April 15; London, Can., April 16; Detroit, April 16 and 17; Cincinnati, April 18; Knoxville, Tenn., April 19; Spartanburg, S. C., April 20; Salisbury, S. C., April 21; Columbia, S. C., April 22 and 23; Wilmington, N. C., April 24; Savannah, Ga., April 27; Nashville, Tenn., April 29; Memphis, April 30; New Orleans, May 1-2; Chattanooga, May 3; Atlanta, Ga., May 4, 5 and 6; Athens, Ga., May 7; Lexington, Ky., May 8; Cincinnati, May 9; Oxford, O., May 10; Anderson, Ind., May 10; Grand Rapids, Mich., May 11; Wooster, O., May 12; New Castle, May 13-14; Buffalo, May 15; Newark, N. J., May 17; sail for Europe, May 18.  
**French Quartet**—Mendelssohn Hall, New York, April 15.  
**Manuscript Society**—National Arts Club, New York, April 30.  
**Mendelssohn Glee Club**—New York, April 27.  
**Metropolitan Opera Company** (Rappold, Bonci, Witherspoon, Miss Ranza)—Tour, beginning April 12.  
**Minneapolis Orchestra**—Six weeks' tour, beginning April 15.  
**New York Concert Company**—Warren, Pa., April 12; Detroit, April 13; Rochester, N. Y., April 15; Paterson, N. J., April 20; Portchester, N. Y., April 22.  
**Schubert Choir**—York, Pa., April 20.  
**Symphony Society of New York**—Brooklyn, April 10; New York, April 4; Louisville, Ky., May 7.

## SYRACUSE FESTIVAL FOR SPRING SEASON

Director Ward Completes Preparations for Concerts on April 13, 14 and 15—Noted Soloists

SYRACUSE, N. Y., March 29.—The festival chorus, under the direction of Tom Ward, is holding extra rehearsals as the time for the concerts approaches. Five concerts will be given on April 13, 14, 15, the interest centering in the Dresden Orchestra and the chorus of 250.

The soloists will be Mme. Jomelli and Mme. Maconda, sopranos; Mme. Langendorff and Mme. Bouton, contraltos; Dr. Lawson, tenor; Edwin Lockhart and Frederick Hastings, baritones; Germaine Schnitzer, pianist, and Albert Spalding, violinist.

The choral works will consist of "Aida" in concert form, Beethoven's Ninth Symphony, Berwald's "The Voice of Fate," Mendelssohn's "Walpurgis Night," and Parker's "Hora Novissima." The orchestral and solo numbers will cover a wide range.

The subscription sale of memberships has been large, and it is probable that the limit will be reached before the festival begins.

### Concert for Opera Pension Fund

Nine "stars" of the Metropolitan Opera Company sang last Sunday night at the final popular priced concert, which was a benefit for the pension and endowment fund of the company. The house was well filled. The prologue to "Mefistofele," with Didur as Mefistofele, Toscanini conducting, and an augmented orchestra and chorus, was enthusiastically received. Grassi, Rappold, Amato, Alda, Morena, Scotti and Bonci also pleased in divers selections.

William Augustus Benjamin, tenor, of New York, appeared in recital in Charleston, S. C., on March 18, accompanied by Ella I. Hyams. The prolonged applause of the audience testified to the excellent singing of Mr. Benjamin.



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## HARTMANN SCORES A SUCCESS IN SOUTH

New Orleans Musical Societies Present the Best Programs of the Season

NEW ORLEANS, April 2.—Arthur Hartmann scored a brilliant success at the Athenæum. In addition to his official program, the eminent violinist was forced to grant several extra numbers. His own composition, "Rhapsodie Eljen," and his arrangement of Debussy's "Il pleure dans mon coeur," were emphatically redemanded. He might have continued playing a half hour more had he shown a willingness to grant more encores. Alfred Calzin, assisting the violinist, was a delightful surprise, both as accompanist and soloist.

Evelyn Reed's recital at Progressive Union Hall was largely attended. The young pianist played an artistic program, which concluded with the Liszt E Flat Concerto, with Alice Weddell, a pupil of Godowsky, at the second piano. Miss Reed studied in Berlin under Theresa Carreno.

The Polyhymnia Circle gave one of the best of its musicales last Wednesday. René Salomon played two violin numbers with the taste he has long taught his hearers to expect of him; Anita de Ben sang two lilting waltz songs in a pure, high soprano voice; Stéphanie Levert gave two selections on the harp, and Celeste Bisset, the possessor of one of the greatest voices this city can boast of, sang the solo part in Rossini's Inflammatus. A feature of the evening was the singing of the Tulane Quartet, composed of Messrs. Banks, Gottschalk, Lea and Blanchard.

The Saturday Afternoon Circle gave its final concert of the season Wednesday evening at the Grunewald Banquet Hall, in the presence of an audience that packed the large place. The program was in charge of Mmes. Otto Joachim, Ida Rieman-Kaiser, Corinne Mayer and Mark Kaiser, who deserve congratulations for a highly artistic event. The entire evening was devoted to ensemble work, a rather unique program for this city. H. L.

### Affords Pleasure as Well as Profit

HACKETTSTOWN, N. J., April 2, 1909. To the Editor of MUSICAL AMERICA:

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